

Femme Fatales

April 7

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TREK'S SEXY FIFTY

JERI RYAN
ROMANN DAWSON
MARINA SIRTIS
NANA VISITOR
TERRY FARRELL

Jeri Ryan,
VOYAGER's
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April 7 / November 14



EROTIC HORROR AUTEUR JACK HILL

Femme Fatales



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VOLUME 8 NUMBER 16

The Lascivious Ladies of Horror, Fantasy & Science Fiction

APRIL 7, 2000

I'd like to thank Mark A. Altman—producer, director, screenwriter and former *Private Practice* scribe—for helping the issue's list of STARTUP TREK's survival. As customary with one of our Top 50 lists, it's pretty much inured to the point of me to include the following disclaimer: no doubt some of you will concur with Mr. Altman's choices, others will feel inclined to be disputative or hostile or even better enough to fire off hate mail. Or maybe over here in theaching basins beyond the blue-out Tony Orlando tunes, from 112 to 3 AM, outside our office (the complete soundtrack resembling from multiple speakers) just like that fabulous evening of November 6, 1996, use that one week after we printed our previous 50 Startups list. Once again, I'd like to bring the opportunity to remind those subjective souls that I didn't write the TREK retro Mr. Altman's advice. I'm just the scribe. **ENTREPRENEUR** and **THE SPECIALS**—was pretty enough to take on assignments that may provide backlash. But I had nothing to do with it, I'm certain.

Again, this issue's 50 Seniors was personally handpicked by **M-A-R-K-A-L-T-M-A-N**. If you require his home & office address, phone & social security numbers, license plate, etc., just drop us a self-addressed and stamped envelope. But remember, I'm your friend. Hey, did anybody notice? Mark didn't include Susan Denberg ("Mudd's Women" episode of *STAR TREK*) on his list. I mean, what's that all about? Does he have some sort of axe to grind or what?

I'd also like to thank Anna L. Kaplan for her intercession with the cost of *STAR TREK* and its spin-offs. It's thanks to Ms. Kaplan, and her GPO peers, that Gene Roddenberry's legacy will indefinitely survive.

Well, I'd like to thank my close bud, **Nirmy Clough**, for the introduction to his Celtic webpages at a certain Irish pub in town. Remember, **brexido** is the answer to everything (I'm lying, it's actually 3-4 million/ten thousand).

We're out of spec! a sake for me, a Diet Pepsi for Jeney (Thanks, Jen, as a result of your encouragement, I've abstained from smoking 3 years, 3 months). See you in 3 weeks. —Bill Gedros



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ATTRACTIONS F A T A L E

By DAN SCAPPEROTTI

●**DOPPELGÄNGER 224** is Rena Mero's first major motion picture. The ex-wrestling star, who battled in the ring as Sabie, is headlining the thriller "Doppelgänger is a German word that means double or echo," Mero advised. "In this movie, which is an action film with romantic overtones, I get to play two different roles. It's going to be very fast paced and very suspenseful. I'm a divorced mother of two, a very normal housewife who finds herself in a situation where she has to go out and find a job and support her family. I hook up with a conspiracy that is a little out of the ordinary. There's a lot of things going on in the company that I'm not aware of. I play two different characters and it's kind of like the good vs. the evil." The Vancouver production (Depot Enter-



When Rena Mero was reimagined as Sabie, her photos boosted Playboy's sales. Will she prove an equally appealing knockout in **DOPPELGÄNGER 224**?



tainment) is seeing for a theatrical release.

●The commanding officer at a prestigious military training facility has been murdered. Slipping undercover, Cade Foster—adviser "teen hunter"—suspects a blue plot in the "Red Flag" episode of **FRIST**. WWF! Buffed-up Jennifer Jesse guest stars as Second Lieutenant. Any lapses, a legal affairs officer who is competing with Foster for the coveted Red Flag Award. Jesse's career has spanned most of the Canadian-licensed genre shows, including *THE CROW*, *SENTINEL*, *MILLENNIUM*, *X-FILES*, etc. She also had a supporting role in **BORDELLO OF BLOOD**. According to her publisher, Jesse is owner of the "Soggy Dog," a mobile

dog washing service in Vancouver, Cool.

●**SEXCETERA**, Playboy TV's 60 MINUTES-style series, has covered erotic games inherently generated by strip clubs, political events, etc. Erotic thriller *Sex Kira Reed* (7/12), whose credits include **DAMNED SEED** and **THE ALIEN FILES**, has come aboard as the new host of the art circuit. Erotic art, of course. "I'm like Mike Wash-loc," says the actress. "I say 'Hi, I'm Kira Reed for SEXCETERA' and I introduce a segment like 'I'm here with Jason Gold, erotic artist, and he's going to turn this lovely lady into a mummy today.' Then I go to his studio and ask him questions, and ask his model questions. Then I go back sometime later and see the

finished work and we talk about that."

"That particular trip took me to Vancouver, where I met Jason Gold, an erotic painter who paints women as animals. It's a really fun job. Jason turned the women into a marmoset and he turned me into a butterfly. I had my whole body tattooed to be a goddess. We shot on a green screen and he put wings on me on a computer. After each segment is completed, the six reporters get together and talk about what we did."

●Entertainment model Gize Ann Gilbert headlines *Switchblade Prince's DREAM WITCH*. Produced by Everette Harboe, the film was filmed "in an old mansion somewhere in Atlanta." The cast also in-

cludes Chamey Mounjoy, Melissa Wolf and Dana Leigh. The plot? "A catnip of former acrobats gets re-united for a slumber party. Chaos ensues. 'I'm cast as a nerdy virgin, who's seduced by this supernatural entity played by Melissa,' explains Gilbert. "I live out my nightmares and turn my libido loose, pretty much embodying sex and violence."

●Do you have an insatiable appetite for those classic Bela Lugosi turkeys from PRC, Monogram and other poverty row studios? Do you have a sweet tooth for low-budget horror and softcore entertainment? Well, dinner is served at the B-Movie Channel. The network will broadcast films produced from 1930 to 2000. A combination of public domain and leased titles include **SCARED TO DEATH**, **THE BRIDE OF THE GORILLA**, **BEAST FROM HAUNTED CAVE**, **PROMISES, PROMISES** (which garnered notoriety from Jayne Mansfield's nude romp), Dave Friedman's **EROTIC ADVENTURES OF ZORRO**, Roger Corman's 1968 opus **GHE GODS OF SHARK REEF**, there there's **TEASERAMA**, featuring Bette Page! And you can witness the house of In-laws and other unscripted guests with the B-Movie Channel's broadcast of **PLAN NINE FROM OUTER SPACE**. For more information, be sure to tap into www.b-moviechannel.com.

●Though **POLTERGEIST**, THE **LEGACY** has been cancelled, the series' star, Helen Shaver (5/10), has been busier than ever. She produced and starred in **ALL FALL DOWN**, performed a guest appearance on **JUDGING AMY** and was cast in **THE WISHING TREE**, a Showtime Original Movie. She recently returned to the director's chair for "Simon Says," an episode of **THE OUTER LIMITS** starring Joel Grey.

●Julia Roberts is finally declining romantic comedy and turning up the heat on bathhouses (though this latest splash is based with humor) in **ERIN BROCKOVICH**, a film based on true events. Roberts plays the title role, i.e. a divorced mother of three who goes up to live with a powerful public utilities company. As a clerk in a small law firm, she discovers a massive cover-up contaminated water in a small desert community is breeding a devastating virus. Albert Finney, as Roberts' boss, abets the development of her lawsuit. First, however, our heroine must persuade the re-



Holly Golightly—former *Kramer* & writer of *Murphy*, and a real-life practitioner of sorcery—embodies *Tarot*, which of the *Black Stone* (s). She describes Jim Belinfante's comic book as "a cross between *Xena* and *Batman*—with lots of witchcraft."

ludant townspeople to get involved. Steven Soderbergh directs the Universal release.

• **Tarot**, *Witch of the Black Rose*, a comic book written by Jim Belinfante, debuts on newsstands in March. Holly Golightly, a real-life practitioner of witchcraft who's the embodiment of the title character, describes the comic as "a cross between *Xena* and *Batman* and involves a lot of witchcraft. *Tarot*, whose real name is Rowen Hex, is a witch who gets involved in supernatural adventures while trying to reclaim the dangerous Book of Forbidden Magic. Her magic takes the path of harmony and light while her sister, Rowen Hex, has chosen a path of vengeance. The wealthy

slaters live in a beautiful hilltop mansion just outside of Salem, where *Tarot* studies her craft and keeps company with a strange winged cat. The enchanted forest which surrounds their home is generally avoided by the locals.

"Jim Belinfante is the inspiration for the title here, John Web, a grave digger who guards a forgotten cemetery in Salem Woods. Web has extra sensory perception which allows him to see the spirits of the dead. Jim was actually a grave digger at one time."

Golightly, the writer and creator of *Witchline* comics, notes that "the first issue of *Tarot* will have two different covers. One will be a deluxe edition with a limited litho of

Rowen." For more information, tap into www.jimbelfentstudios.com.

• The first Annual Festival of Darkness will be held on March 6th in Baltimore, Maryland. "It's a festival combining music, art, horror, sci-fi and the gothic," reports organizer O'Neil Pignatelli. The venue includes screenings of independently-produced horror movies, celebrity panel discussions (a couple officiated by *CARMILLA* director Kevin Summerville) and autograph signings. The conclave runs on RE-ANIMATOR director Stuart Gordon with the film's star, Barbara Crampton. The guest list's surfeit of sci-fi genre includes *Jalen McWhorter* (*PROGENY*), *Demon Dust* (*SUBSPECIES II*), *Brink Stevens* (*SLAVE GIRLS FROM BEYOND INFINITY*), *Rosanne Michaels* (*SPACE KID*), *Jason Donohue* (*THE DEAD HATE THE LIVING*). Also in attendance: actor George Storver (*ATTACK OF THE 60-FOOT CENTERFOLD*) as well as appearances from Full Moon Films and DC Comics. Click into www.festivalofdarkness.com for further info.

• Back in 1982, David Campbell launched Innovation Publishing, which released comic book adaptations of licensed properties, e.g. *LOST IN SPACE*, *DARK SHADOWS*, Anne Rice novels, etc. In 1986, he organized Glass House Graphics, an enterprise that packaged comics for various publishers. Recently, however, Campbell vowed to develop his own comic book



franchise. "I took two of our top artists, Al Rio and Mike Diadeta, and created two comics, *Exposure* and *Jade Warriors*. Mike became the artist on *Jade Warriors*. The latter deals with a female Asian assassin squad managed by the Japanese Mafia. Each recruit is genetically enhanced with healing abilities and powers. Originally conceptualized as a benevolent defense team, the Warriors have been subverted by the criminal world. "One of them decides this is wrong and leaves the organization, only to become hunted herself," said Campbell. "Pursued by three other assassins, she moves to California but the search continues." *Mike Chen*, a California model, portrays that character in our photo shoot."

Al Rio is dispatching the art ren-



Jenna McIntosh, posing for FP photo Linda Tivlene, is a guest at the Festival of Darkness: her performance in *PROGENY*, a dark sci-fi film, has been lauded.



The *Exposure* comic (4) is described as 'X FILES by way of VF and THE DREAM TEAM.' T. Tatianna Uiley and Natalie Melia embody the heroines.

damage for *Exposure* from his broken home. "Exposure is THE X FILES by way of VF and THE DREAM TEAM," said Campi. Originally set to write THE X FILES comic books for Topps, Campi conceived several story outlines. When the deal fell through, he adapted those same stories for *Exposure*. "When I had the chance to work with artist Al Rio on Gen 13 and that ilk, which are very female books, I thought I'd be a fool if I didn't play up the angle that he draws best," said Campi. "We decided to do fun, sexy stories with the female leads, a throwback to books like *Foray* where the girls always seem to get their clothes shredded off."

The central story: Shawna Diaz and Lisa Shannon, two children, are separated after Lisa's mother commits suicide. Lisa insists that she's in communication with her mother's spirit, nevertheless, her grieving father relocates the offspring to another city. Sixteen years later, the former childhood friends are reunited. Both are working in the San Diego Police department. Shawna is a cop and Lisa, who has earned a couple of degrees, is working as his coroner. Bonding together, they have a rendezvous with the supernatural. "I wanted to do a very sexy vampire story," said Campi. "However, every vampire story I've ever seen or read never explains why all the religious trappings work against the undead. Why do crucifixes and holy water work?"

Campi's rationalization supports his first *Exposure* story, "Black Sabbath." "The first vampires were the Centurion guards who put Christ to death," he explained. "We never say that, but we show it in silhouette flashback in the early pages of the first issue. They're getting splattered with Christ's blood and that is what creates the first vampires. It's God's revenge for the execution of his son." Following their bath with the vampire, Lisa and Shawna, deciding they've been too tolerant of police coverups, quit the force. They operate a company called Paradox Research, that provides against alchemists and disembodied nuns.

Campi hired a couple of models to embody Lisa and Shawna for photo shoots and personal appearances. "We also shoot them for alternate photo covers," Campi explained. "We met a Hooters waitress named Natalie Melia who was



Pinup superstar Tatianna Uiley, whose career was covered in FF's first double-issue, has been rendered into a porcelain statuette by Modern Icons.

just phenomenal. We used her for the blonde character, Lisa Shannon. She played Barbie for Mettel. They'd held her out to various boy toys and she'd show up as Barbie." The merchandising of both heroines has expanded into wrist watches, flip books, T-shirts, and mouse pads. Avatar Press is releasing *Exposure: The Erotic Art of Al Rio* and *The Exposure Companion*. Campi admits, "This has worked out pretty nicely because, frankly, I get to do conventions with gorgeous babes in skimpy thing costumes." For a sample, tap into www.glasshouseentertainment.com.

Exposure is back! Well, kinda. Modern Icons is releasing an 11" cold cast porcelain statuette of the '50s pinup model. Playboy gauged Page as #5 among the Top 100 Playmates (only Marilyn Monroe, Penn Anderson, Janet Plynne and Jayne Mansfield ranked higher). Based on a 1962 watercolor by fantasy artist Olive

DeBerardine, the statue poses Page in a delicately dachshund posture, complete with red horns and a devil's tail. The edition is limited to 2,690 units. Modern Icons also released superbly crafted statue of Betty Grable (jacking her classic World War II swim-suit pose), a Playboy Bunny and "Aiming to Please," the latter a sexy cowgirl sitting seductively on a fence (it's based upon a 1946 pinup by illustrator Ed Egan).

■ Surrender Cinema is packaging ZORITA for imminent release. Cast in the title role, Shauna O'Brien plays a defiant Zoro. "ZORITA serves all these villagers who, under the orders of a local tyrant Lord Trelaine, are being held by the tax collector," explained O'Brien. "She seduces their enemies, gets them on her side, and then screws them over." O'Brien also plays Bella, Zoro's alter ego, who's in the service of Lord Trelaine. The film was originally conceived as an action/adventure saga, and O'Brien was taught the fencing skills necessary for the role, however, somewhere along the line, the film developed into more of a love story and the action sequences were scaled down. "I have a weak on some of the scenes when I go out as Zoro," said the actress. "I use sex to bring the bad guys to their knees. They're under my spell. My love spell."

O'Brien has just wrapped 13 episodes of a saucy Showtime series titled LADY CHATTERLEY. I play the title role and it was a great role for me," she said. "It's the story of a roller coaster ride at the beginning, because it was between the old and another girl. Then they found out that she had done adult films—porn stuff—and they jettisoned her out of there and put me in. She filmed two episodes out of 15 and I did the other 13."

■ Striking poses for FF photographer Duane Poteau, Playboy model Laurie Wallace wrapped into character as Luscious Laurie, a comic book character developed for the aforementioned Glass House Graphics. "Laurie is a cat-woman on a tropical island," explains Wallace. "She's the girl who's good enough to eat and she routinely winds up in hot water—more often the showstop of some kind of

Facing A delicious Laurie Wallace poses as "Luscious Laurie," a live action comic book heroine. At the candy candyway, Wallace "lets, and quite literally, wind-up in hot water."





predator. Since the character is perpetually on the move, there's plenty of nudity but I had no problem with that because there's absolutely no porn or sadism. It's cute and campy."

Wallace earned national visibility the past winter when a *Vergas*-like group of herself, as "the Camel cigarette girl," was splashed in the pages of *Entertainment Weekly*, *Maxim*, *GO* and *Penthouse*. She was also featured on Pete Dink's website as a cheerleader, and graced the covers of several romance novels, including *Of Noble Birth* by Brandon Novak. "I'm in *Worship*, a new hardcover art book from Naaim," said Wallace. "They have me in bed and out on a terrace in a man's shirt, like I'm just waking up after spending the night. They also did pictures of me in a bunny tiny apron with nothing else on. It's all very sexy." Be sure to check out Wallace's wavy web: www.lovelinesface.com

• Trouble is also brewing for fresh model Dita Von Teese: chapter 1 of her serialized adventures fades out when delicious Dita—a Bettie Page look-alike—is dropped into a huge swamp (cannibal salt and season hot). Nostalgically shot in black and white, the *DITA IN DISTRESS* series is a regression to *continued on page 68*

It's *Surrender Cinema* sexpot Steven O'Brien (THE ESCORT) & it's as ZORITA. "My character came out to bring all the bad guys to their knees."



VOYAGER

JERI RYAN

HER FAVORITE EPISODES AND REFLECTIONS ON SEVEN'S CHARACTER/COSTUME DEVELOPMENT.

BY ANNA KAPLAN

STAR TREK's legacy of femmes fatales and comely crusaders stretches 33 years. Jeri Ryan, gauged as the franchise's sovereign bombshell, regards her status as "a nice surprise. There have been no shortage of babes, especially in the first series [laughs]—you, know, the bikini-clad Kirk babes. So I guess I'm honored. It's a little strange."

Regarding the constructive, trademark body suit of her voluptuous STAR TREK VOYAGER heroine, Seven of Nine, Ryan emphatically insists, "I have no problem with the overtly sexual, physical appearance of the character because of the way she is written—and because of her strength and because of her incredible intelligence, and the richness of the way the character is written. I'm fond of her development and her steady progression toward humanity, and her constant rediscovery of humanity. I have



Jeri Ryan ("Seven of Nine") & Kate Mulgrew ("Capt. Janeway") in VOYAGER's two-hour movie, *STAR FRONTIER*. "Their rapport had evolved into a close daughter relationship. It got too cozy too fast."

no problem at all. I think she is a wonderful, very positive female portrayal."

Fans of both sexes mutually admire Seven of Nine, who's added a surfeit of spice and Nielsen longevity to the TV series. "I think my favorite part about this character is that she brings conflict to all of the relationships on the ship, especially

with Captain Janeway [Kate Mulgrew]," grins Ryan. "No other character on the show, before Seven, had the opportunity because they are all—for the most part—regimented Starfleet people. Starfleet is a military organization, and so they have protocols that they have to follow. Seven doesn't care anything about that stuff. She's perfectly happy to tell the Captain when she's making a stupid decision. I like that."

"The rapport between Seven and the Captain has almost evolved into a sort of a mother-daughter kind of relationship, which is fine; but it was getting a little too cozy just a little too fast. I know Kate and I were both a little bit nervous about that. I think the writers and producers shared that point of view, and really brought the conflict back with a vengeance. It's developed into the mother and the unruly teenager. Seven, emotionally, was a little girl when she was detached

Ryan's trademark costume has been "dyed different colors. But they're all from the same fabric: a velvet undershirt with a really tight bodysuit with 4-inch heels."



JERI RYAN

"I have no problem with the overtly sexual, physical appearance of Seven of Nine because of her strength, intelligence and the way she is written. She's a positive female portrayal."

from the Collective. She was still seven years old and she's sort of catching up. But in the *Hope and Fear* (5/20/98) episode, I think she was the 12- or 13-year-old girl who didn't really fit in anywhere and didn't know where she belonged. She was impudent, and lashed out at mom for lack of a better person to lash out at. Mom is the authority figure."

Drone (10/31/98) afforded Seven some latitude for role reversal when she turned into a surrogate mother to a Borg drone. "That is one of my favorite episodes," nods Ryan. "J. Paul Boehmer, who played the drone, was a wonderful actor. It was Seven having maternal feelings for the first time, and experiencing true loss. I mean, she has memories of loss when she thinks back to her parents, but she has never experienced it in her recent memory."

But Ryan pegs *Infinite Regress* (11/25/98), where Seven turns schizophrenic, as a "real challenge on a lot of different levels. It would have been enough of a challenge if I had at least two or three weeks to prepare for it—but I didn't! The script was written the day before we started shooting! I didn't have any heads-up in advance that this was going to be happening. I had no research time. I had never really seen a Ferengi at that point. They were throwing tapes at me from Ferengi-friendly episodes of *DEEP SPACE NINE* 9, so that I could at least watch how that species moves and talks. They were throwing Klingon tapes at me, because really the only Klingon I had encountered was B'Elanna [Roxann Dawson],





Ryan in *The Raven* episode: "The writers are protective of my character. It makes my life easier. I just worry about acting."

and that doesn't count because she is only half-Klingon. It was tough. I felt that I was really doing it by the seat of my pants. But it turned out pretty well.

"I was ready to murder [executive producer] Brannon Braga for writing four pages of Ferengi [chuckles], but it was fun. That's why you become an actress, to play other people. It's so much fun, especially with a character who is as contained most of the time as Seven is, to go to the complete opposite extreme."

Midway through the series' fifth season, *Bliss* (2/10/99) paired Seven with Naomi Wildman (Scarlett Pomers); the match proved compatible enough to prompt their reunion in subsequent episodes. "It's a cute relationship," says Ryan. "I like them together. *Bliss* was fun. I never saw the finished product, so I don't know how it turned out. But it was fun to work on and Scarlett is a doll. She can take all the teasing that all the guys dish out

and she gives it right back to them.

"Naomi is one of Seven's first real friends. Harry Kim [Garrett Wang] is a friend, but Naomi is a kid and Seven never had the opportunity to be a kid—that was taken away from her by the Borg. She is sort of living that out now with Naomi. What I love about the relationships that have been developed is they're not thrown in there just for the sake of doing it. All of the relationships the writers developed with Seven make sense. It makes sense that she and Naomi would become friends; it makes sense that she and The Doctor [Robert Picardo] would have the relationship they have. They are both technological beings, so she has that level of respect for him. He is also her mentor, as Kes [Jennifer Lien] was to him."

Someone to Watch Over Me (4/28/99)—homage to *Pygmalion*, with The Doctor counseling Seven on the etiquette of dating—is a favorite of the series' producers and writers. "I heard a lot of really good stuff about that episode," enthuses Ryan. "Even the editors were coming up to me on the set and saying, 'this never happens, but everyone in the other editing room came in and watched this show while we were cutting it together.' They said it was so charming that everybody loved it. I actually do a duet with The Doctor, we sing *You Are My Sunshine*. It's a very sweet episode."

Seven of Nine was the central character in *DARK FRONTIER* (2/17/99), a two-hour *VOYAGER* movie which introduced a new Borg Queen and unveiled the history of the Hanson's, Seven's human parents. "I've seen that several times," says Ryan. "It was a really long, long shoot. But it was well worth it. I was very impressed with the



T. With Robert Picardo in *Firewall*, *VOYAGER*'s 100th episode: "I applaud the writers for retaining the Borg aspect of Seven's character." *It's in the Infinite Regress* episode "I had no research here. I'd never seen a Ferengi at that point."



way that whole show came together—not just the script but the production values, all around, were outstanding. The sets and effects were amazing. Susanna Thompson, a friend of mine, did a beautiful job as the Borg Queen. Scott Wheeler did a phenomenal job on her makeup, as he did with **FIRST CONTACT**.”

Relativity (5/12/99) was the final fifth season episode to furnish Seven with substantive visibility. “That was interesting,” laughs Ryan. “The time travel things are the scripts that are a little bit tough to follow, what with me not having been a science fiction fan in the past. For some reason, I find it easier to buy a whole species of Borg, as opposed to one character travelling in and out of time different frames. It was a challenge just keeping the time frames straight. Exactly what scenarios are we in now, at any given point in the script? But it was fun. I got to be in a Starfleet uniform, which was actually very funny. I had just done an online chat, like three or four days before this script came up. As they always do, one of the fans had asked me, ‘When are we going to see Seven in a Starfleet uniform?’ and I replied, ‘Well, never, because she’s not Starfleet, of course.’ And then two days later—boom—I get a call from wardrobe saying, ‘We need you to come in for a fitting: you wear a Starfleet uniform in the next episode.’ But the premise was pretty unique.”

The season concluded with a cliffhanger titled *Equinox* (5/26/99), which Ryan describes as “a big ensemble piece, everyone is strong in that. John Savage, our guest star, did a very good job and—”

The actress admits that she’s fatigued. “I can’t remember what we’ve even done, now. It’s all become a blur because I was so exhausted during that shoot. It’s been a brutal two years for me, but I think everyone

JERI RYAN

“The *Infinite Regress* episode would have been enough of a challenge if I had 2 or 3 weeks to prepare for it—but I didn’t. The script was written the day before we started shooting!”



Presses on the bulk of the *Voyager* in *Equinox* (11/18/98). “It would have been easy to throw Seven into a romantic relationship that would be the obvious choice. Again, I congratulate our writers for having the restraint to not do it.”

had a tough year. Episode-wise, I think this was our best season yet by far. With Brannon Braga taking over, the writing has just reached a new level of intelligence and richness. The stories are grander in scope and there’s wonderful character work in each episode. It’s been an outstanding season.”

As for Seven, the character’s future in the sixth season may or may not include *Voyager*’s return to the Alpha Quadrant. Would she be ready to return to Earth? “I don’t know that Seven would ever be ready,” replies Ryan. “But I think she is more ready than she was a year ago and she’s curious now. She’s still very apprehensive, but that wouldn’t be the end of the world for Seven. My main concern is she has kept that Borg edge and she is still the outsider, which I think is the allure of that character.”

We shift our focus to the genesis of Seven’s costume, starting with the full Borg look in *Scorpion Part II*, the

fourth season opener; once attired in the entire ensemble, Ryan had nearly passed out (“It was tight around the neck. As soon as they realized what the problem was, they cut around the neck and the problem was solved”). Seven subsequently finally slipped into her now familiar bodysuit. Ryan addresses my query—“So how do you like the change of threads?”—with, “You mean in general or the new plum colored look? I am still hopping back and forth between a couple of them now. I’m in the brown once in awhile. I think the blue is pretty much gone. I’ve always been fine with the costume. It’s never bothered me, other than from a comfort level. Comfort is not the #1 priority in the wardrobe department of *STAR TREK*. It’s a corset underneath a really tight bodysuit and four inch heels; the colors notwithstanding, it’s the same costume—just dyed different colors—with the same fabric.”

Ryan and her husband

recently divorced. As she watches her four-year-old son napping, the actress declares her offspring to be “the delight of my life. He’s really doing well, my muffin. My parents are living out here, and my mom is the nanny. It’s wonderful. So when I am not with my son, I miss him but I don’t have to worry about him. He’s an incredible, amazing kid.”

Lately, Ryan has developed a penchant for collecting laudatory reviews. Months ago, she accepted a Golden Satellite Award for her performance as Seven of Nine: last year, co-star Kate Mulgrew bagged the same trophy. “I won Best Actress in a drama. It was the weekend of the Tyson fight. I had tickets for that with my dad, and then he came with me on Sunday to the awards. That was nice. I was also nominated for a Saturn.” Ryan’s competition for the latter award (Best Actress in a TV series) included Ms. Mulgrew, Gillian Anderson, Claudia Christian, Sarah Michelle Geller and Shannon Doherty.

Upon graduating from Northwestern University, Ryan moved to Los Angeles and promptly plied her theatrical training in the TV medium, with guest roles on *DIAGNOSIS MURDER*, *THE FLASH*, *MELROSE PLACE*, et al. Her movie credits include *MEN CRY BULLETS* and *THE LAST MAN*. No stranger to the sci-fi genre, Ryan—prior to boarding *VOYAGER*—played Juliet Stuart in the *DARK SKIES* television series. I remind the actress about her debut in a made-for-TV movie, *NIGHTMARK IN COLUMBIA COUNTY* (1991). “I made that film exactly one year, to the day, after I moved out to California from college,” Ryan smiles. “I had just turned 23. It was a long time ago. I was pleased with that piece [laughs]. There is a lot of my early work that I am not nuts about seeing, which runs all the time and it still haunts me. But that one I don’t mind so much.” □

50 SEXIEST FIGURES IN STAR TREK

THE PRODUCER OF "FREE ENTERPRISE" GAUGES 34 YEARS OF SAUCY SPACE CADETS & FEMMES FATALES FROM OUTER SPACE.

BY MARK A. ALTMAN

To steal a phrase from Michael Corleone, "I keep trying to get out, but they keep pulling me back in." Several years ago, I penned the first "Trek Sexy 50," admittedly an act of madness, given the fact that so many of the women to pass through the cosmos (and Kirk's stateroom) have been such stunners. Narrowing it down to 50 is not an easy task and when the time came to revisit the "Trek 50," I was ready to pass the mantle onto, if you'll pardon the pun, The Next Generation.

But *FF* publisher Fred Clarke is no dummy. He made me an offer I couldn't refuse. In this case, he paraphrased one of my favorite guilty pleasures, Michael Crichton's ludicrous sci-fi yukfest *LOOKER*: "Either you do the list or someone less competent will," he advised me. And he was right. I could turn down the assignment and stew when I read someone else's article (no doubt with the inert Kate Mulgrew on it), or I could undertake the task of revisiting the Sexy 50, in-



Jeri Ryan, *VOYAGER*'s Seven of Nine: "When I was on *DAVE NAVES*, I got my 26 fan letters. Since I've been on *STAR TREK*, I get up to five bags of mail!"

corporating many of the middle newcomers to grace the final frontier in the last several years—while making up for several glaring omissions in my last log entry.

Accepting the challenge, what you now hold in your hands is the definitive, revised edition of *The New & Improved STAR TREK Sexy 50*. Let the enraged letter-writing begin...

1 JERI RYAN

(7 of 50. There's only one reason to watch *VOYAGER* [okay, two actually: Ryan...and the special effects. What did you think I was referring to?]) Bringing a sinewy sexuality to her character of the de-Soyfified badlie turned good girl who comes to terms with her humanity, 7 of 9—or 7 of D as many of her more dramatic fans call her—is one of the most

interesting character concepts the creators of *VOYAGER* have instigated in the series. While clearly the reason for her inclusion was more a matter of catering to the show's ending guide demographics, 7 of 9 has proved to be the centerpiece of some of the show's most interesting storylines.



Actress/director Susan Oliver, seen as Vina in "The Menagerie" episode, was only 53 when she died in '96. Her legacy: Oliver was a founding member of the American Film Institute's Women Directors' Workshop from '71 until her death

probably too many if you ask the rest of the cast.

What's amazing about T of 9 is that she's the first woman to dominate a *TRICK* series other than a spaceship.

Whether it be either of the first two Trek incarnations or *DS9*, it's always the hardware that is most identified with the series, the Enterprise and the space station. With *VOYAGER*, it's the Borg babe who immediately comes to mind and has come to define

the *VOYAGER* mystique. A good thing? I wonder. Would Roddenberry have approved? I would say so. Another reason *VOYAGER* is the greatest invention since the wheel (*FF* 12)

2 SUSAN OLIVER

(Vina) As the green dancing girl, there is probably no more memorable screen image in the Trek canon than her

seductive dance for Christopher Pike in the *STAR TREK* pilot, "The Cage." Resurrected for the two part "The Menagerie," Roddenberry's writing ingeniously utilized footage from the unused pilot to brilliant effect. But Oliver's far more than just an interstellar Shirley Eaton. She gives both an emotional and stunning performance as the girl, found by aliens, who was used by the Tinklers as Eve to Pike's Adam. She's frustrated by his almost devotion to duty over affection. Then again, who wouldn't?

3 SHERRY JACKSON

(Andrea) The most beautiful android to ever come up against Captain Kirk (or vice versa) in "What Are Little Girls Made Of?" in which Kirk is doublet by the duplicitous Roger Korby, an

A woman of the MAKE ROOM FOR *DS9* sitcom, Sherry Jackson presented her android image in *TRICK*'s "What Are Little Girls Made Of" & a Playboy pictorial (Aug. 1967)





As "Lela Holosi," in B.G. Fantasia's Hugo-winning *TREK* episode ("The Side of Paradise"), Jill Ireland seduced Spock's dusty reserves. The actress, who died at age 54, often co-starred in second-fused *Charles Bronson's* action rags.

ex-love of Christine Chapel's. The tempestuous Andrea, played by ex-kidder star Jackson, was well garbed by William Ware Theiss, now semi-retired somewhere in *Texas*. Jackson's outfit typified the original series' wardrobe: filmy, but inspired costume designs, particularly when it came to garbing its female cast members. It's enough to make you nostalgic for the 23rd century.

Chase Masterson, as D89's "Lela," schleppt w/ Mike Gudenrich's Rom



4 JILL IRELAND

(Lela) The late actress' charms were not lost on Mr. Spock, whose heart melts under her radiance. Later seen in the syndicated sci-fi telefilm, *THE GIRL, THE GOLD WATCH & EVERYTHING*, Ireland didn't need the spores on Omicron Ceti III to cast her spell over the audience. One can only imagine how Leonard Nimoy felt in their love scenes—especially when he looked off at Ireland's husband, steady action star Charles Bronson, keeping an eye on the proceedings.

5 CHASE MASTERSON

(Lela) Both sexy and serious, Chase Masterson approved a small guest-starring role and metamorphosed her character into one of the D89 ensemble's most memorable members. Since first appearing as debs



Barbara Luna, with Bill Hunter, as and girl "Lt. Marlena Moxon" in "Mirror, Mirror." Her *TREK* character has been immortalized in a toy figure. Luna was also cast in a classic *CUTTER LIMITS* episode ("It Grewed Out of the Woodwork").

girl Lela—one of a coterie of Quark's lusty Bajoran beauties—Masterson has found herself married to Rom, Quark's brother, and in and out of a relationship with Dr. Bashir, not to mention learning the art of baseball from Benjamin Sisko in the charming seventh season episode, "Take Me Out To The Ballgame." Next up for the talented actress is *SAMMYVILLE*, helmed by ST: TNG writer Christopher Yohann. Masterson plays a social worker investigating the disappearance of a young boy. (FF 6.2 & 6.12)



A former model on the *SNY* *WHEEL* game show, Emily Banks starred *Star Trek's* *Shore Leave* on Star "Shore Leave."

6 EMILY BANKS

(Yeoman Barrows) Although it was usually Kirk and Spock jockeying for the women over the course of the *Enterprise's* five-year mission, here's a case where it was McCoy who got in on the action. Playing

Yeoman Barrows, who finds herself on a planet where dreams really do come true, Emily Banks' is one of "Shore Leave's" most memorable fantasies: she's a woman who has the good sense to fall for the doctor instead of the captain. Just imagine those late nights in sickbay. *Press me a hypo...*

7 BARBARA LUNA

(Marlena) You've got it made when you get preserved in a toy franchise: Playmates Inc. has finally recognized this lovely lady with her own 9" Marlena action figure which captures the statuesque beauty of her finest in the original *TREK's* classic "Mirror, Mirror" episode. Luna also starred as Hawk's ill-fated girlfriend in the second season premiere of *BUCK ROGERS IN THE 28th CENTURY*. Someone with whom we could become friends? Definitely.

8 ALICE KRIGE

(Borg Queen). From the deep recesses of *FIRST CONTACT* scripter Brannon Braga's S&M leather fantasies comes his most decadent and delicious creation: the formidable leader of the Borg legions, Alice Krige. It's no wonder Data couldn't just say no. Krige, who has starred in such genre fare as *GHOST STORY* and *SLIPSTREAM*, has never before combined sensuousness and sedition into such an

TREK'S SEXIEST

ALICE KRIGE

By Judd Hollander

Her choice of film roles has been versatile, to say the least. In the course of a few years, Alice Krige portrayed an Irish immigrant, a victim of war, a country western singer, a cold-blooded assassin and a half-human woman/half-machine member of the Borg Collective in *STAR TREK: FIRST CONTACT*.

Krige prefers roles she can passionately "flesh out" over Hollywood commerce. Sample *TWILIGHT OF THE ICE NYMPHS*, Guy Madden's low-budget film that was independently-produced in Winnipeg. The film spins a deceptively simple story of "three people in love who chose the wrong person." But a summarization of the films defects any pretense of soap opera. In fact, "lyrical" and "allegorical" come to mind. The film's setting is a mythical land called Mandragora, "a good place for brooding." Krige plays "Zephyr," a fisherman's widow who, at one point in the film, digs her own grave under a magenta sky, which the actress notes "was kind of the color of her heart."

Alice Krige has been following her heart all of her life. A native of South Africa, and the youngest of three children, she was born in an extremely rural region called Kalahari Desert, where her father was one of the area's few doctors. "I had a privileged white childhood," she recalled. "It was a tiny community and an in-



STAR TREK: FIRST CONTACT "They described her in the script as 'beautifully beautiful,'" recalls Krige. "But I wanted the Borg Queen to be very frightening."

credibly protected area for a child to grow up. I could not have had a happier childhood than I did." The only domestic liability, in fact, was her dad's schedule. "My father was one of those doctors who flew to patients. His workload was phenomenal: he would leave before we woke up and get home after we went to bed." Eventually, her father returned to medical school and the family settled on a small country farm outside of Port Elizabeth, "minutes from a wild stretch of Indian Ocean."

Her mother, a clinical psychologist, renewed her university training—sneaking to earn a degree—when Krige was 13. "It was a won-

derful role model to have," enthused the actress, "because, for that time, in South Africa, she was doing something which was pretty mold breaking."

Krige intended to emulate her mother's scholastic venue. However, upon enrolling in the Rhodes University, she still had one free course to fill. "My mother said, 'Do a year of drama, it'll benefit you, you'll have fun. I wound up deciding I wanted to act.' Her dramatic education in South Africa was rewarding but "very academic. My blessed mother sent me to acting school in England, which is a very expensive undertaking." Krige chose the Central School of Speech and Drama.

"To tell the truth, I was not accepted [by any of the schools] the first time around. I went back a year later and was accepted by all of them—go figure. I chose Central because, at that time, there was a body called The Inner London Education Authority [which] gave students grants; it meant people from all kind of socio-economic groups in England could go to this school."

A fellow student, who landed work as a casting assistant, helped Krige nail her first film role. "Four months after leaving [the school], she called and said, 'I'm working on a picture I think you would be perfect for. Send me your photograph.'" Krige was subse-

As Zephira in TWILIGHT OF THE ICE NYMPHS "The director created a heightened, intense film so poetry."





Krige: "In spite of the high security that surrounded the *STAR TREK: FIRST CONTACT* script, it was leaked. God knows how but it definitely got out there. My *Song Queen* was meant to be the big secret but they decided to include her in the trailers!"

quently invited to audition and finally won the role of "Sybil" in *CHARIOTS OF FIRE* (1981). Prior to making her film debut, Krige's media exposure was limited to a "tiny part" in a BBC play called "For Today." The show was a series of single dramas and they would televise a new one every week. The program no longer exists, which is a great shame. It was a wonderful opportunity for writers and directors.

Her subsequent films swung from epic (*KING DAVID*) to intimate (*BARFLY*), from experimental

Krige as the 'hot hippie wife' in *HABITAT*, a sci-fi film helmed by Rene Desider (*MASSACRE AT CENTRAL HIGH*)



(*HAUNTED SUMMER*) to uncompromisingly commercial (*SLEEPWALKERS*). Even though *GHOST STORY* was a boxoffice disappointment, Krige's tempestuous femme fatale—who sometimes forfeited a wardrobe—is a genre icon.

So why did *TWILIGHT OF THE ICE NYMPHS*—which is more esoteric than mainstream—appeal to the actress? "I did a picture in England [*INSTITUTE BENJAMIN*] for an extraordinary pair of Americans, the Brothers Quay, who ran away from home when they were 18. They wound up in England and they've been there ever since." *INSTITUTE*, a black-and-white film ("...shot under a million pounds, so the financiers left us alone"), was the Quay's first live action feature. The brothers introduced Krige to Guy Madden at the Telluride Film Festival.

"I met Guy," recounted Krige. "He said, 'I'll send you a script.' And he did and it was *ICE NYMPHS*. What fascinated me about *INSTITUTE*, and what fascinated me about Guy's work, is that they both explore the capacity of film as poetry."

Only four days after wrapping *STAR TREK: FIRST CONTACT*, Krige reported for work on *ICE NYMPHS*. "Those films could not have been more opposite experiences, except I had a wonderful time on

both films. *STAR TREK* was state-of-the-art and big budget, and it was wonderful to observe on *ICE NYMPHS* that we were so poor that we couldn't afford a true soundtrack. They were opposite ends of the spectrum in every sense of the word."

Krige also professed an admiration for Madden's "extraordinary capacity for creating a heightened universe, for stacking up images in a uniquely resonant way; he paints with color, and uses the landscape emotionally. Zephyr, my character, is manipulative and quite headstrong. She's a bit like a Valkyrie, a winged creature. I think Tibetan Buddhism speaks of various realms of being, and there's one described as the realm of hungry ghosts and it's just a big sort of rapacious mouth. By the time I finished with Zephyr, I think that's what I felt about her."

Upon completion of *ICE NYMPHS*, Krige shot two films in England, *THE COMMISSIONER* and *CLOSE RELATIONS*, the latter a five-part serial for the BBC. Currently living in Los Angeles with her spouse, Krige's latest choice of her film roles further reflects her flexibility. She's cast as Mother Maranna Cope in *MOLOKAI: THE STORY OF FATHER DAMIEN*. And she's directed by Ulrich Edel (*PURGATORY*) as *THE LITTLE VAMPIRE*. □

compelling combination. We will definitely crown this *Queen Borg* with our highest honors. (FF 5 & 5.12)

9 NICHELLE NICHOLS

(*Urrah*) She put the word "bailing frequency open" in the pop culture lexicon. Although it's likely her Martin Luther King story is apocryphal, there's no question that Ms. Nichols' savvy L.A. Urrah provided an inspirational role model to African Americans at a time when color television was still in black and white. Nichols first intersected film in "Pinto's Steppchildren" part of the way for the far more color blind television of today. Not to mention she looked great in a miniskirt. (FF 7-10)

Urrah (Nichelle Nichols) joins with Mr. Spock in "Charlie X." When the actress, "I am very proud to have been part of the *STAR TREK* world."



10 TERRY FARRELL

(*Dad*) After being dispatched from Deep Space Nine by a vengeful Gul Dukat at the end of the sixth season, Terry Farrell vanished from the station but not from our hearts. She can still be seen on the CBS series *BECKER* as well as a number of cheap direct-to-video sci-fi films. This former *PAPER DOLLS* vixen also starred in *HELLRAISER III: HELL ON EARTH*. Although her early performances were a little shaky, Farrell quickly came into her own as the cerebral yet sexy Jadita Dax, bringing her raucous sense of humor and intelligence to the character. Her short-lived marriage to Wolf was one of the series' many surprising right turns. And her appearance in "Trials &

TREK'S SEXIEST

TERRY FARRELL

By ANNA KAPLAN

Midway through STAR TREK: DEEP SPACE NINE's sixth season, Terry Farrell made it clear that she didn't expect to reprise her role as Jadzia Dax for another year. While recalling her options, Farrell offered an impromptu description of a chat with "shock jock" Howard Stern. "I did a STAR TREK convention in New York and Ralph, from Howard Stern's show, wanted to interview me," she recounted. "Howard's producer called at four in the morning, and said, 'I hope you're not going to kill me, but would you mind if Howard interviewed you?' Good thing my time was all screwed up from being in Europe and in New York, because I fell asleep at eight o'clock the night before so I was pretty awake."

"But for an interview with Howard Stern, it was like, 'I need a cup of coffee.' I ran right away, made some coffee and sat there and waited for the phone to ring. It was great. He was very generous and flattering. I had a great time, and I thought, 'I wonder why I was so nervous about it?' It was just myself. It might be shocking, but I liked him very much. And I had fun."

By most accounts, Farrell herself made the decision to abandon DEEP SPACE NINE. Reluctant to discuss specifics, she offers only an almsized rationalization: "If



Farrell & Neelix celebrate Dax's marriage to Worf in DS9's sixth season episode, You Are Cordially Invited (Once Upon A Wedding, 11/8/97).

you're given a choice, and you don't like the alternatives, you say, 'No thank you.' I had no hard feelings. It was a business decision. It was the run of my contract. I didn't do anything to hurt anybody. It was the end of my contract."

The Internet buzz, which was later proven invalid, alluded to an episode where Jadzia would meet Dax's next host. When she was initially tipped-off about this speculation, Farrell tearfully told me, "Obviously they've already planned for a next host, so it doesn't seem like they're planning on having me back. My character supposedly knew Curzon before Curzon died, and then she requested Curzon's symbiont. So there would be every reason why I would know who it was. Whoever would be replacing me, I would have to meet. I can't imagine it will be a very easy week for me, but you have to do what you have to do."

Farrell, however, was not obligated to shoot a vignette about Dax's next host. During the tumultuous sixth season, Jadzia married Wolf (Michael Dorn) in the *You Are Cordially Invited* episode, almost died on a mission with her spouse in *Change of Heart* and was finally killed by Gul Dukat (Marc Alaimo) during the season

TERRY FARRELL

"If you're given a choice, and you don't like the alternatives, you say, 'No thanks.' I had no hard feelings. Quitting DS9 was a business decision. I didn't do anything to hurt anybody."



finale, *Tears of the Prophets*. The writers/producers of *DEEP SPACE NINE* have insisted that they were hoping Farrell would change her mind right up

until the last second; thus, Jadzia Dax was afforded a reprieve. Farrell, however, thought that her series icon was reduced to a secondary character. "I've been pretty much 'light' throughout the year," she said back then. "They haven't really given me much to do."

Upon leaving the show, Farrell proclaimed that Jadzia should have expired, as a natural extension of the plot, in *Change of Heart*. She also has expressed interest in somehow making a comeback, as one of the mirror universe's holograms, in the final show. Shifting from sci-fi to sitcom, Farrell was cast in *BECKER*, a CBS series starring Ted Danson. Farrell plays Reggie Pappas, the owner-manager of a coffee shop, who has developed a tolerance for Dr. Becker's unruliness.

Launching her career as a model, the six-foot Farrell studied acting and applied her lessons to *PAPER DOLLS* (1984), a short-lived TV series. Between movies (*RED SUN RISING*, *BACK TO SCHOOL*, etc.), the actress was cast as a guest in a profusion of TV series (*THE COBBY SHOW*, *FAMILY TIES*, *QUANTUM LEAP*, *THE TWILIGHT ZONE*). No stranger to the sci-fi/fantasy genres, she also appeared in *LEGION*, directed by Jon Hess (*ALLIGATOR III*, and *HELLRAISER III: HELL ON EARTH*). (Noted Richard Harrington, critic for the *Washington Post*, "Farrell is solid as the intrepid reporter, who seems unfazed by anything—even a clash full of dead bodies.")

Reciprocating the attention of her DS9 admirers, the 37-year-old Farrell offers a succinct "Thank you so much for supporting me during my tenure on the series. It's meant so much to me. I'm happy that they liked the character of Dax, and I've enjoyed playing her. I've grown so much as a woman and as an actress, and I will be forever grateful for that entire experience."

Farrell as DS9's Trill Science Officer, Jadzia Dax. She was replaced in the 7th season by Nicole Delaney (R 3), who was cast as Earl Dax (DeDonne). "People sent me cards saying, 'Don't worry about how not liking you because of how dear Terry Farrell was!'", L. Dax & Wolf (Michael Dorn) wed in a Klingon ceremony.

Tribblestons," in a classic *STAR TREK* red monkstork, was enough to bail the blood of any American (or *Trek* male) to the boiling point.

11 PERSIS KHAMBATTA

(*Ita*). The late former Miss India, who passed away last year, sheared her hair to play the role of *STAR TREK: THE MOTION PICTURE*'s Lt. *Ita*. Fortunately for the crew of the *Enterprise*, her oath of celibacy was on file with *Starfleet*. Although her tenure onboard the starship *Enterprise* was short-lived—as the navigator with the best legs in *Starfleet*—she still made the one about poster over Dr. McCoy. Subsequent to her mission to stop V'ger, Khambatta starred in the megahits, *MEGAFORCE* and as the leader of the U.N. in the pilot for *LOIS & CLARK: THE NEW ADVENTURES OF SUPERMAN*. "Her personality was refreshing," once remarked Walter Koenig of working with the self-confident Indian actress. With those looks, who could blame her?

Flunked by the cast of *STAR TREK: THE MOTION PICTURE*, Persis Khambatta—an ex-Miss India (1965)—was later cast in low-budget sci-fi roles.



12 LESLIE PARRISH

(*Charolyn Palomares*). She was cast as the mortal who seduced the mighty god Apollo in the memorable second season voyage, "Who Mourns for Adonis?" While Parrish is striking as the object of Apollo (and Scotty's) affection—ultimately betraying him at the behest of Captain Kirk and sending him back to



Leslie Parrish (14, as Bill Butler), quips, "Who Mourns for Adonis?" Her variable credits include *THE MANCHURIAN CANDIDATE* (63) and *THE GIANT SPIDER INVASION* (76).

Glympus—Parrish is equally enchanting in the classic John Frankenheimer thriller, *THE MANCHURIAN CANDIDATE*, in which she played Laurence Harvey's love interest who wears the Queen of Hearts to a costume party. Not surprising since she stole our hearts as well.

13 LOIS JEWELL

(*Dreamin*). In what may be one of classic *STAR TREK*'s most

"They threw me a few curves!" Lois Jewell, in "Brave and Beautiful" (3/15/64), prompted one of the series' more memorable double entendres.





Nina Visitor as DS9's Major Kira Nerys. "I go to conventions and women tell me their 4-year-old daughters mistake Kira in play pretends, saying 'I'm in charge!'"

clever double entendres, when Spock and McCoy are reunited with Kirk in "Breed & Circuses," the two inquisitive officers ask their captain what happened to him the night before. Deadpans Kirk, "They threw me a few curves," referring to the comely concubine (Jewell) whom Flavius sent to Kirk's Roman bedchamber on the eve of his planned execution. Some things are worth dying for.

14 MARIANA HILL

(Helen Noel). Thanks to the intervention of the evil Dr. Adams in "Dagger of the Mind," Captain Kirk finds himself falling in love with Dr. Helen Noel while isolated on Tumbulus Colony. Of course, what's not to love about this beauty that Kirk loved and left at the Enterprise

Christmas party. Her presence seems to induce even the unemotional Mr. Spock with no small amount of glee when they are reunited for a mission. Hill, of course, is also featured in the Clint Eastwood color *HIGH PLAINS DRIFTER*, *THE GODFATHER II* and, most memorably, in Haskell Wexler's classic satires *dogdrama*, *MEDIUM COOL*.

Mariana Hill ("Dagger of the Mind") in the X-rated *MEDIUM COOL*. Genre credits include *HIGH PLAINS DRIFTER* & *BLOOD BEACH*.



Famke Janssen (3) in "The Perfect Mate" for a written Picard (3, Patrick Stewart) in *ST: TNG*.

in which she defts her duds for JACKIE BROWN'S Robert Forster. Makes you sorry we weren't invited to that Christmas party.

15 NANA VISITOR

(Kira Nerys). As Major Kira Nerys, who seems to be giving Ally McBeal a run for her money as the thinnest woman on television, Nana Visitor has made the character of the Bajoran Colonel one of the most compulsively watchable members of the DS9 ensemble. And, of course, her annual outings as her "Mirror Universe" doppelgänger are always worth waiting for as she struts her stuff in black leather while putting the moves on every man, woman and Klingon in her sight. Married to Alexander Siddig, Visitor—who was a former "working

girl" (the TV series, that is)—will continue to boldly go long after DS9 has vanished from the airwaves. (FF 6/2)

16 FAMKE JANSSEN

(Kamala). While it's not hard to see why the producers cast this former model as "The Perfect Mate," Janssen has gone on to much success beyond her brief *NEXT GENERATION* stint, in which every man and Forging orbited the Enterprise was falling for her—including the stoic Captain Picard! Starring as formidable Bond boddie, Xenia Onatopp in *GOLDENEYE*, Janssen announced to Hollywood she had arrived. Subsequently appearing in a wide array of roles, she's played everything from a repressed teacher in *THE FACULTY*—who turns vixen when the R.T.'s come to town—to a bitchy book editor

in Woody Allen's understated fall film, **CELEBRITY**.
(PP 4.5, 6.9 & 8.10)

17 MICHELLE FORBES

(*Runaway Re*) After snaking **STAR TREK** for a feature career (rebuffing overtures to join the cast of the then fledgling **DEEP SPACE NINE**), it's ironic the actress' next big gig was as a regular on the NBC TV series **HOMICIDE**. Despite appearing in such films as **KALI-FORNIA**, with a pre-X David Duchovny and Brad Pitt, Forbes' most memorable big screen role is in the black comedy, **SWIMMING WITH SHARKS**, she's cast as a Hollywood producer protégé of Kevin Spacey's who falls in love with Frank Whaley.

Michelle Forbes' assign confers with Data in **5E TNG**; she portrayed a role as Dr. Cox on **HOMICIDE** over **DS9**.



Robin Curtis, cast as Jacqueline Kennedy in **LIN: THE EARLY YEARS**, starred as Ilia in **STAR TREK: VI** & **IV**. She was heir to a role pioneered by **STAR TREK**'s Kirstie Alley (3), who traded out for such as **CHEERS**' Becky Blesch.



18 ASHLEY JUDD

(*Ensign Leffer*) While she's gone onto much bigger things since first appearing as Ensign Leffer in "Darmok," a popular episode of **TREK**.

Ashley Judd, cast as Ensign Leffer in **TNG**'s "Darmok" (4), starred as last year's sleeper, **DOUBLE JEOPARDY**.



NEXT GENERATION, it was hard not to notice that big things were afoot for the talented young actress. She made a relationship with winning Wesley Crusher palatable in "The Game," in this episode, the crew as seduced by alien mind control devices, leaving Wesley and Leffer to rescue the ship. Since disembarking the Starship Enterprise, this daughter of singing sensation

Winona Judd has gone onto wow audiences in **RUBY IN PARADISE**, **THE LOCUSTS** and **KISS THE GIRLS**, based on the popular Richard Patterson crime novel.

19 KIRSTIE ALLEY/ROBIN CURTIS

(*Seavik*) Before everyone knew her name as **CHEERS**, Kirstie Alley was the first

Seavik. Snoodering with half Vulcan/half Romulan sensuality, this avowed **TREK** fan was a welcome addition to the bridge of the Enterprise. Regrettably, she didn't renew her role and was recast with Robin Curtis. Curtis excelled in her own way, reprising the role in **STAR TREK IV** briefly after her starring turn in **STAR TREK III**. Curtis has subsequently appeared in **BABYLON 5** as well as the "Gambit" two-part of **TREK: NEXT GENERATION**, marking her as the de facto Mark Lenard opening several sci-fi franchises and series.

20 BARBARA BOUCHET

(*Kelinda*) As one of the Kelvans who recruits the Enterprise's course to Andromeda—where the extraterrestrials are planning a not very welcome invasion of the Alpha Quadrant—Bouchet's plotting is foiled by a kiss from Captain Kirk, who teaches the alien beauty to make love, not war. Bouchet also left her mark on another sci-fi pop culture icon, James Bond, in the lamentable 007 spoof, **CASINO ROYALE**. The bombshell may just be the best reason for watching that all-advised machine.

Cast in "By Any Other Name," European bombshell Barbara Bouchet played Monseigneur in **CASINO ROYALE** (3).



21 SABRINA SCHARF

(*Miriamane*) Like Tracy Vicenzo, who was the only woman to over nod James Bond, Scharf's *Miriamane* ties the knot with an onscreen Kirk who thought he was the Indian God Kirok.

in "The Paradise Syndrome." A beautiful babe in the woods, this Native American princess dies at the hands of her own tribe when they stone her and Kirk when he can't repel an impending asteroid that's wreaking havoc on the planet. Of course, we all know they're wrong because Kirk is a god and they just couldn't appreciate it. Miramax did, which easily qualifies her for our Trek Sexy 50.

Geolina Schatz as Kirk's love interest in "The Paradise Syndrome" (10/19/94); she played "Sarah" in *EAST WICKED*



22 DEIRDRE IMERSHEIN

Jovial, Deirdre Imershein beamed as as a bombshell in two incarnations of *TREK*. Most recently, in 1988's delightful "Urals & Tribblestons," she played a 19th century emigrant aboard the Starship Enterprise whom Bashir bedfriends in a turbo-BK; he promises to rendezvous with her in sickbay. In *THE NEXT GENERATION*'s "Captain's Holiday," she plays a scantily clad woman on the make as Russ who wants to give Captain Picard jams' harem. And if you don't know what that is, you need to get a life and move out of your parents' basement.

Deirdre Imershein as "Jovial" in *TREK*'s "Captain's Holiday" (3/11/1989); one year later, she was cast in *DALLAS*



In "Conscience of the King" (12/8/88), Barbara Anderson played the offspring of a Shakespearean hero (Arnold Moss). One season later, she was cast as "Five Wives" on *90210* (1989-91), a role she reprised in a 1993 TV film.

23 BARBARA ANDERSON

(Lance's Karidian) In "The Conscience of the King," Anderson plays the unchanged Lancer Karidian who will do anything to keep the crew of the Enterprise from learning her father's sinister secret. And in one of the least subtle moments of sexual innuendo, Kirk and the blonde-dressed Lancer hand in the shuttle bay observation deck discussing the "thrilling" power of the Enterprise's engines: the charms of the Captain, ya doubt, led to Clinton/Lewinsky-like results during the controversial break Anderson later joined Raymond Burr as a regular on *DRONGSIDE*.

24 MARINA SIRTIS

(Counselor Troi) Serving as the comedy Counselor Troi on *THE NEXT GENERATION* for seven years, Marina Sirtis has been a vital part of the *TREK* ensemble for over ten years. But it wasn't until the latest *STAR TREK* feature film, *INSURRECTION*, that

she finally got to reunite with her ex-squitos, Commander William Riker, in one of the sadder—and unexpected—*STAR TREK* scenes of recent memory: they share a bath together in her quarters. Of course, Sirtis' previous film outings were less impressive with both *BLIND DATE* and *THE WICKED LADY* giving the actress little more to do than screen and show off her considerable assets (sample the latter's unimaginationally hysterical toadies whipping

fight with Faye Dunaway). Seems like she could have used a little more counseling from her agent. (FF 6/8)

25 PENNY JOHNSON

(Kandy Yates) Playing Beverly Leroy Sanders' secretary on the brilliant HBO comedy series, Johnson briefly shunned the world of late night television to play the recurring role of Spock's love interest, Kandy Yates, who shared an interest in baseball with the station's stoic captain as well as his bed. Unfortunately, she also shared a distrust of the Cardassians and was working with the Magnus, betraying his trust and ending up without a "get out of jail" free card. Johnson also appeared in the *NECK GENERATION* episode "Homeward" as Paul Sorvino's (77) love interest. Hey, it IS a science fiction show after all.

Penny Johnson schemed with Michael Dorn in *D59*'s ode to '50s sci-fi, "Far Beyond the Stars" (3/11/99).



26 DONNA MURPHY

(Ani). Fused finally gets the girl in *STAR TREK IX*.

Marina Sirtis (790's "Counselor Troi") coaches Gates McFadden: "I do feel that we never tapped into Troi," says Sirtis. "There's a lot we don't know about her."



TREK'S SEXIEST

DONNA MURPHY

By ANNA KAPLAN

On the Ba'ku set of *STAR TREK: INSURRECTION*, Donna Murphy lowered her voice when discussing the alliance of Anij, her film character, with Patrick Stewart's Captain Picard. She confirmed that the couple become romantically linked but "I'm trying not too say too much about it for a variety of reasons." Murphy seemed self-conscious of Stewart who, seated within close proximity of our conversation, dryly noted, "I wasn't eavesdropping. I'll just sit right here and read."

Escorting me to another area of the set, Murphy said, "I can tell you that these two characters, Anij and Picard, are both strong and, in certain ways, balance each other in terms of the way their minds work. She stands on equal ground in many ways. Yet, he's very heroic and she gets to experience that. It's been sweet. [Stewart] just couldn't be more accessible and fun and sexy and smart, all those things that you would imagine him to be. There is a centeredness and a confidence about him, and yet a soulfulness that is very warm and accessible. That combination is irresistible."

Dressed in a peasant blouse and an earth-toned, long, patchwork skirt, Murphy described Anij as "one of the founders of this settlement of these people. In thinking about her back story, we think of her as a spiritual leader of the community as well. She is a very serene woman in a perilous situation. That's interesting for me, too. I've played women in peril, but they've been much more reactive and less centered than her. Again, that takes me back to the compatibility of Anij and Picard."

The scene that Stewart and Murphy were rehearsing, along with Brent Spiner (reprising his role as DeTala, involved the discovery of a cloaked ship that houses a holographic replica of the



Donna Murphy on spiritual leader Anij in *STAR TREK: INSURRECTION*. A newcomer to the *TREK* mythos, the *Broadway* set says, "I feel fancy talking about the galaxy. It's so big!"

Ba'ku village. Picard and Data speculate that the ship may be a device to relocate the Ba'ku, but Anij compromises her knowledge. "She knows why someone would want to move them off this planet," revealed Murphy. "She knows what's extremely attractive, or would be attractive, to the offlanders about this planet. It would be of interest to anyone in the galaxy. But she's not yet at a point of trusting these people—and their intentions—to share that

with them. It's a place that she and her people have worked hard to create as a sanctuary and to keep separate, so the threat is huge. She has an instinct to trust Picard but generally their role is, 'Don't trust any outsiders.'"

Enthused with Herman Zimmerman's set design, Murphy exclaimed, "It's very Shangri-la. You can see all the influences that Zimmerman allowed to be a part of it. Some of the architecture looks like photos I've seen of homes in Bali. There is something very Zen about it. When I first was hired, and I met Herman Zimmerman and looked at a model of the village, he handed me this little sheet of paper that had a kind of concentrated representation of what he thought the Ba'ku philosophy was. It was very much in sync with some of the research that I had been doing about Zen Buddhism, and things that I thought might be aligned with this way of life."

Murphy has garnered a couple of Tony awards for her performances in "The King and I" and "Passion" (small wonder that Patrick Stewart pegs himself a huge fan of the thespian). Armchair viewers may recognize her as Francesca Cross from *MURDER ONE*, or Marie Hanson from crossover episodes of *ALLY MCBEAL* and *THE PRACTICE*. Her feature credits include *JADE* and *THE ASTRONAUT'S WIFE*. Murphy's apprenticeship with *STAR TREK* was initiated with *INSURRECTION*. "I had not been a regular watcher of all the *TREK* shows. I'd seen *FIRST CONTACT* and, once I was cast, I rented a bunch of the other films and some of the episodes. It was truly stepping into this very full world. Actually in talking to people who do watch the shows regularly over the years, I've realized what a sort of huge world it is. It's better for me not to think about that aspect of it, and have a good time and do the work."

INSURRECTION. Played by stunning stage actress Donna Murphy, she's the older woman in this romantic *TREK* yarn—two centuries older to be exact since, on this planet, eternal youth is par for the course. Murphy, who last made an impression in Steven Bochco's brilliant *MURDER ONE*, is a truly deserving beautiful, and not so obscure, object of desire.

27 MICHELLE PHILLIPS

Genie Manheim: As another lost love of Captain Picard, Phillips gets caught up in the time-trapping antics of her husband and Picard is condemned to lose his love again. Despite paying homage to *CASABLANCA* with its funky title, "We'll Always Have Paris" is hardly a classic episode and Phillips' weisemoi presence as the Iles Lunch stand-in, thus one rounded up the usual suspects.

Patrick Stewart saves Michelle Phillips (THE MAN WITH BOGART'S FACE) that "We'll Always Have Paris."



28 GATES MCFADDEN

Dr. Beverly Crusher: Always the bridesmaid, never the bride. While Tera and Riker recoupled their lost love in *INSURRECTION*, poor Dr. Crusher had to sit on the sidelines as Picard fell for Ang while making bad jokes about her breasts firming up. Not that it was lost on us, this sultry redhead has always stayed on the sidelines, but is all that much more appreciated after Dr. Pulaski's brief, and unwelcome, stint in sickbay

TREK'S SEXIEST

GATES MCFADDEN

By DENNIS FISCHER

She worked in New York, Boston, and London as an actress, director, and choreographer. During 1998, Gates McFadden was involved with "Voices in the Dark," then a new play by John Pielmeier ("Agnes of God"), directed by Christopher Ashley. She starred in the developmental production at the George Street Playhouse, with a New York engagement pending.

Serving as Jim Henson's choreographer on a couple of movies, she also functioned—for a two-year tenure—as artistic director of the New York Theatre Cammerton. Did I mention that McFadden was also engaged as a theater arts teacher at New York University's Tisch School of the Arts, and was an assistant professor at Brandeis University? And this is all an abridgement, on a substantive scale, of her education and tutoring.

She recurrently played "Allison" in episodes of *MAD ABOUT YOU* and was a regular on *MARKER*, a UPN series executive produced by Stephen J. Cannell. McFadden's celebrity, however, is indelibly linked to her role as "Dr. Beverly Crusher" *STAR TREK: THE NEXT GENERATION*. She reprised the role in a couple of movie spin-offs, including 1998's *STAR TREK: INSURRECTION*. I have re-



INSURRECTION: "My character, Dr. Crusher, would usually break the Prime Directive because her only is to save lives. There are just no simple answers."

ally enjoyed making that movie," recalls McFadden, "but really didn't want to go to that place of 'Why am I not the captain?', because what's the point for me? I was a crew member supporting a team. That was my role. All you can do is do the best with it. I didn't write the script."

Crusher sustained a romantic rapport with Jean-Luc Picard in past episodes, but *INSURRECTION* introduced the good captain to a new love interest. "I think it was pretty amazing that Beverly didn't get jealous," smiles McFadden. "I think that shows just how evolved Beverly Crusher is. But then I guess it's because I had kissed the Captain

many times. He's such a good kisser."

"Now, are you referring to Picard or Patrick Stewart?" I inquire.

"Jean-Luc," she insists. "What, you want to get me in trouble?"

McFadden had seemingly jumped ship during *NEXT GENERATION*'s second season, and was temporarily replaced by Diana Muldaur. Why did she retreat from the series? "Well, I had been at loggerheads with one of the writers and he became a producer the second season," recalls the actress. "I've never had it totally clear what happened, but I was told that they were not going to pursue my

character, but, the following year, he was no longer a producer and they asked me back. That's all I know. I was off doing a play in New York, David Williamson's 'Emerald City,' and I was a teacher at the NYU School of the Arts, and then I did *THE HUNT FOR RED OCTOBER* which was fun. It was kind of a really big surprise that Patrick phoned to ask if I would be interested to coming back."

When queried about experiences with *TREK* fans, McFadden deadpans, "I basically wear my uniform at home for recreation, watch videotapes, I go to a convention every weekend—No, I don't. I have a life. I haven't done a convention for quite

a while. I usually opt for conventions in other countries because I love to travel. Then I can make it a vacation for my family, and then I really get excited about doing it.

"I also find it fabulous to go to like Rome and be speaking about STAR TREK in Italian and having a translator. Those people have watched the episodes and they are into it and I am totally filled with awe about that, and I want to know why do they like the show. It's a really fabulous experience.

"I love doing it in the United States, but basically I haven't done it very much. In the beginning, I was uncomfortable with the idea. I was very, 'What is this STAR TREK?,' and I didn't think it was going to last very long as a job. I didn't know. I just said, 'I'm not going to these conventions unless I'm going to D.C. where I can see family or I'm going to Cleveland, Ohio, where I can see my mom and dad.'"

For McFadden, family comes first. "I used to answer all of my mail and I found it really interesting, almost from a sociological point of view. I loved letters where people would say what they liked about the show or my character. I found that really interesting, but not just from out of a vanity point of view. Some people didn't like the character or didn't like the show—and they still wanted to write letters.

"But after I had a child, there was no extra time for that. When my son was about three, and I was signing pictures of my face that were going to go into fan mail letters, he said, 'Why don't you play with me?' and I said, 'You're right. I'm not going to do this.'"

"In regard to STAR

TREK's universal appeal... actually, universal appeal means a different thing than it used to a hundred years ago. You can have universal appeal by getting on the Internet, yet many things probably die out before they get around to the other side of the globe. I think I have started to understand more why the show is important to many people. Certainly I don't have all the answers to it, but I think it's different than the [ritual] who watch BAYWATCH to see whose tits are bigger, or whose tit job is better or whatever. You have people obsessed with all of the shows, and we have a lot of that in our culture—and in other cultures, it's not just an American thing."

Defensive of Trekkies, McFadden's ire is provoked

by "the had rap that they get. I think STAR TREK fans are, by and large, a very intelligent group. They are into technology, they are into a positive future. They like seeing issues put on a platform, where they can debate episodes as morality plays. Each character personifies a trait. An alien race could be 'greed.' It's that sort of mythology which every major culture has had since the beginning of time. STAR TREK has never given the impression that there are simple answers to complicated problems. Complex issues are complicated to answer and to solve. Look how difficult it is for the U.N."

Her veneration for Jim Henson, founder of The Muppets, is equally unbridled. Hired as a character

choreographer on a couple of Henson projects, LABYRINTH and DREAMCHILD (1985), McFadden describes the latter as "a beautiful movie I had never worked with Henson in that way before. Basically, I arrived in England and he introduced me all around. I had never worked with all of the animatronics. We just had a couple of weeks to get the whole thing together. I would sit in on casting sessions for actors doing the voices of all the different characters. You had three actors sitting at the mikas—Jan Holm, Jane Asher, Coral Browne—doing 'Alice in Wonderland.' It was dark but wonderful.

"That was state of the art electronics. The Mad Hatter was a dwarf who was wearing a headpiece. Seven people worked the mouth, four people worked the eyes. We had to coordinate it with the actor, and then at the table there were three or four other characters who were also animatronic. At that point, they had just begun with radio control. Now they can do it with computers, one person can do a whole bunch of things. I loved everyone involved with it. [Director] Gavin Millar had such a clear vision of what he wanted."

Botton line: Will Ms. McFadden buttress her alliance with STAR TREK in future spin-offs? "I think it gets dangerous to think about it too much. I love the humor. Anytime I can do anything that has any sort of comedy, I love to do that. I love to do my own stunts, I personally like the action. I definitely like the interaction with the crew mates and, obviously, I adore Jean-Luc. Is there going to be another STAR TREK movie? I don't know. I certainly will find things to do." □



McFadden: "The STAR TREK culture is different from the [adults] who watch BAYWATCH to see whose tits are bigger. TREK fans are a very intelligent group who are into a positive future."

TREK'S SEXIEST

NANA VISITOR

BY ANNA KAPLAN

She wrapped up seven years as DEEP SPACE NINE's Kira Nerys, evolving from a tough-as-nails terrorist to a more mellow individual who pledged her loyalty to Captain Sisko (Avery Brooks), bonded with fellow officers and even found true love with Odo (René Auberjonois). But Nana Visitor was also afforded the latitude to play a science fiction writer ("Far Beyond the Stars"), a singing hologram ("His Way") and a hallucination ("Witches"). "I love that stuff," enthuses Visitor. "It's one of the things I love about being on STAR TREK, because it's like you're in a rep company. Suddenly, I'm this Russian spy ('Our Man Bashir'). I love doing different characters. It's something that I've done my whole career: different voices, different characters. It's always fun to see the other actors do what they do, and become these other creatures."

And, finally, Visitor volunteers to defuse the controversy behind her character's metamorphic wardrobe and psyche. "There's been so much discussion and pointing of fingers, it's all so silly. I know that this is what happened. Viacom asked for some changes. The producers were able to mix some of the desires of Viacom, but they thought there was some sense in some of them. Once the decision was made that some changes had to be made, I had a hand in deciding how to do it. There was a huge discussion about the fact that I look too small. That was something that Viacom didn't like. I said, 'All right. Then this is what we should do with the costume. This is what has to happen with the shoes.' Everyone on the show is incredibly tall. I'm five-foot, eight inches. But I looked very short on the show."

"I was not a willing participant at first. I didn't want any changes. But I must say, I see the sense in them



Nana Visitor as a Dejonan woman of pleasure on DS9's "Always Dinner (Plus Dessert or Higher)" episode. "There's kind of a reverse prejudice that women can't be strong."

There is a kind of reverse prejudice that a woman can't be strong, effective and also embrace her sexuality, and make the decision on her own to look a certain way. I think that women need to get beyond that. The whole point is choice, how you wish to present yourself. Of course, that's the thing that interests me the most. That's why I'm an actor, because the psychology of people and what they go through interests me. The fact that Kira went

through a holocaust and had a chip on her shoulder, and was scared and maybe a little bitter for the first few years, makes sense. It also makes sense as she starts to trust her environment and the people that she's working with, and not be just one of the archetypes that a woman can be.

The personal changes for Visitor during this time were even more dramatic. Previously divorced, with one son named Buster, she found herself in a real-life love affair with co-worker Siddig El Fadil. By the end of DEEP SPACE NINE's fourth season, Visitor was "with child." Her pregnancy was written into the script. "Keiko [Hoselind Chase] can't carry her child, and I end up carrying it for them, which is just brilliant," explains Visitor. "It also deals with another fascinating subject, of women who are surrogate, and what the complicated emotions of that are. It's just perfect. I have to take my hat off to our producers. The female warrior on the show is allowed to carry a baby! They left the costume design up to Bob Blockman and myself. We talked about it, and decided that we want it absolutely utilitarian but practical. It had to be something that she could get into it easily, no nonsense."

Visitor and El Fadil were married during the summer hiatus, and their baby, a boy named Django El Fadil, was born in September of 1996. Later in DS9's fifth season, Kira had Keiko's baby. "Both of my sons are terrific," says the actress. "Buster's grown up on the set, he's used to it. I was leaving the stage with Buster and he said, 'So Momma, how many more shots? So how many more setups does that mean?' I realized how inculcated he is about all of this stuff. Instead of being difficult for him, I think it's been great. It's a huge, extended family that he got to pop into once in a while."



Billingsley romances Joan Collins in "City on the Edge of Forever." Collins would transform from B-movie vet (THE BITCH) to soap opera diva (DYNASTY).

Whether it's dancing the sofa/soe with Data in "Data's Day" or stepping behind the camera to helm, "Genesys," Gates McFadden—former Brandeis University teacher and dancer—is a doctor we're glad to have in residence.

29 JOAN COLLINS

(Edith Keeler). She wasn't always one of Hollywood's most glamorous figures. In "City on the Edge of Forever," Collins was a skunkd princess bringing good cheer to her depression era charges. It was Captain Kirk's most passionate and heart-breaking affair, sacrificing the woman he loves to save the universe. Few moments have been more romantic than Shatner and Collins stepping out one night in Depression era New York City as he tells her, while pointing to the stars, that one day—in the 21st century—the words "let me help" will replace "I love you." "City" isn't just great sci-fi, it's astoundingly powerful as human drama as well, and earns its well-

deserved reputation as the best STAR TREK ever.

30 KIM CATTRALL

(Valeria). This Vulcan wasn't just burning up the screen with her simmering sexuality; she apparently was doing the same offscreen—giving the look as good as out of uniform as in—when she made the most of her access to STAR

TREK VI's bridge sets, according to Cine/cine/mag. Cattrall, star of SPLIT SECOND, MANNEQUIN, Oliver Stone's miniseries WILD PALMS—and, more recently, HBO's SEX IN THE CITY—played a traitor whom we'll gladly grant parole to if we can supervise her rehabilitation. Her mind meld with Spock, in which he ravages her brain for the secret of the conspiracy behind the death of

Kirk's Chancellor Gorkon, was one of TREK's sexiest scenes according to Walter "Chicks" Koenig. Why doesn't it surprise us that rated rape is easy to the man who would later go on to play po cop Bester on BABYLON 5? Maybe he was Method acting by foreshadowing his own role years earlier (FF 1.1 & 6.8).

31 TANIA LEMANI

In barer minister Robert Bloch's "Walt In the Fold," Lemani, as an *Angeleno* cabaret dancer, appears to meet a dead end at the hands of lovable Scotty. Would you believe the psychopath was actually John Fiedler—soon to be BOB NEUHART's perennial patient—who's possessed by Jack the Ripper? Neither did we. Lemani probably could have never foreseen that her son would go on to loom large in the annals of science fiction. That man is Dean Cain, who went on to make STARGLIDE, ID4 and GODZILLA. Talk about boldly going

LI Valeria (Kim Cattrall) & Spock (Leonard Nimoy) mind meld in STAR TREK VI "That scene," Cattrall told FF, "was the closest thing to a sexually heightened experience that you would get in a STAR TREK movie. It's pain and pleasure."





Tending to pregnant Ellen (Julie Newmar), Dr. McCoy delivers "Friday's Child." Newmar also played an android in a short-lived sitcom, *MY LIVING DOLL* (1966)

32 JULIE NEWMAR

(Ellen) Proving she could look as good out of her BATMAN catsuit as in it, Julie Newmar played the Capellen queen in "Friday's Child." Although Tighe Andrews won't go down in history as one of the great Klingons, Newmar more than made up for it. Watching the Enterprise landing party deal with an honor-bound warrior race—as McCoy and Kirk fence with Julie Newmar's pregnant Ellen, who names her child Leonard James Akker—is "purrrfect" TREK indeed. (FF 7.10)

33 ROSALIND CHAO

(Kelso). As Kelso, O'Brien's wife, Rosalind also made the

the deers with Data (Brent Spiner). Rosalind Chao made her TV debut on the *ALPHA 5* THE FORD series (1972).



move from *THE NEXT GENERATION* to *D89* where she's a welcome addition to the rich tapestry of the series' supporting characters. Despite leaving the station for several years to pursue her love of botany, Chao has been featured in many of *D89*'s best episodes, before and since. Although well remembered from M*A*S*H (and less so for its dreadful follow-up, *AFTERMASH*), she recently won audience plaudits in the heartwarming adaptation of Richard Matheson's *WHAT DOG DAYS MAY COME*.

34 GRACE LEE WHITNEY

(Janice Rand). After a short-lived stint as Yeoman aboard the Enterprise, the actress was lashed from the bridge for fear that having such a captivating side at his side would distract Kirk from his weekly dalliances with alien beauties. For the actress, the subtextual from TREK was less welcome as her life degenerated into drug abuse and alcoholism, stories she chronicles in her new autobiography. Whitney resupped for duty for *STAR TREK: THE MOTION PICTURE*, *THE SEARCH FOR SPOCK* and finally got a promotion to the Excelsior in *THE UNDISCOVERED COUNTRY* reprising her role

TREK'S SEXIEST

GRACE LEE WHITNEY

By ANNA KAPLAN

A prominent character in early *STAR TREK* episodes, beautiful, blonde yeoman Janice Rand quietly disappeared from the Enterprise sometime in the middle of the first season. Grace Lee Whitney, cast as the leggy heroine, left the *STAR TREK* family under the worst of circumstances. Whitney, a recovering alcoholic, has been clean and sober since April 13, 1981, and has shared her story willingly in the hope of inspiring others. In her autobiography, *The Longest Trek: My Year of the Galaxy* (Quill Driver Books), the actress candidly chronicled her addictions, her dwindling *STAR TREK* celebrity and the embryonic stage of her "glamour girl" career.

"I've wanted to write it a long time," says Whitney,

"but I couldn't become honest. It took me about 15 years of sobriety to get honest. I deal so much with women who are in trouble. My whole sobriety, and my sexual sobriety, is dealing with women who are involved with men hung up on pornography. I told my story to show that we don't start out bad. We just end up doing things that we don't want to do: we either drink too much, we use too many drugs, we get involved with the wrong men or we make wrong choices. It's a story that I hear from a lot of women. There are a lot of us who do have to kill the pain."

"So how did you like the book's foreword, written by Leonard Nimoy?" she asks me. "Wasn't that wonderful? He said he couldn't put the manuscript down. My publisher kept saying, 'You have to send this to somebody.' I

And (Whitney) leads off Kirk's characteristically aloof advances in "The Enemy Within," the centerpiece flashbacked her meeting with an "executive."



and, 'I'm scared. I don't want to send it to anybody.' He said, 'Send it to somebody you trust.' The very minute he said that, I thought, 'Leonard, of course!' I sent it to Leonard because he was one of the last people in STAR TREK who saw me alive. He thought I was going to be dead the next time he saw me."

Out of work and suicidal: Whitney's autobiography opens with her last days on the original STAR TREK lot. During a Friday night party, the actress and someone she christens as the "Executive" drank themselves into intoxication and drifted into a private office. Their union was ostensibly organized to discuss the Janice Rand role. But the Executive really wanted a sexual liaison, when Whitney resisted his advances, the exec turned abusive. "I just had to put that in there, because I just want people to know that it wasn't for the reasons everybody thought it was," says the actress. The thug! I objected to (in William Shatner's book, *Star Trek Memories*) was that he said that the alcoholism showed in my work. I don't really think that it did.

"When I was in the office, and I was going through this, I knew in my heart that I was finished. The fact that I didn't do anything about the assault was the thing that makes me so mad. That's what Jimmy Doohan said to me. He said, 'Why didn't you go to the studio police?' I don't know why I didn't. I think I was just terrified. I went home and tried to drink myself to death. I guess."

Whitney will not reveal the identity of the Executive. "And nobody has really pressed me, except Harlan Ellison. Harlan Ellison really gave me the going-over



Whitney as a '60s bombshell: "I just loved it, I did lots of TV shows." She met STAR TREK producer Robert Johnson on the set of NBC's *OUTER LIMITS* ("Corroded Experiment")

when he got my book. 'Who owns that? It's got to be this person, it's got to be that person.' He was wrong. If Harlan Ellison can't guess who it is, then I don't know if anybody can. The whole idea of not saying who it was is to protect the person, me and the families of people. I can't hurt anybody, that's part of my [12-step] program. I talk to women in L.A. who have to perform these sexual favors for a lot of people, before they can even get in the door. It's horrible for women to do this. I only know my book was in the publisher's hands before this Clinton/Lewinsky thing ever came out."

The actress, who celebrated her 70th birthday on April 1, 2000, ignited her career as a singer. In her book, she details her early work, including opening for Billie Holiday and appearing on

Broadway in *Top Banana* with Phil Silvers. In 1957, she was cast as one of the band members in Billy Wilder's *SOME LIKE IT HOT* and earned visibility in a string of TV shows (*THE UNTOUCHABLES*, *BONANZA*, *DEATH VALLEY DAYS*, *77 SUNSET STRIP*, et al.).

In 1965, Whitney was cast by series creator Gene Roddenberry in *POLICE STORY*, a busted TV pilot. "He chose me to play Lily Monroe, who was a very sexy, blonde bombshell—a no-nonsense policewoman. I had suggestive Mae West-like dialogue. When people were sitting in the audience watching the beginning of this filming, they had bells and buttons to push for whomever they liked. I guess Lily Monroe really rang everybody's bell."

As Roddenberry coordi-

nated the casting of STAR TREK, he transplanted some actors from *POLICE STORY* to the sci-fi series, including Whitney and DeForest Kelley. Whitney, Shatner, and Nimoy got a grip on phaser pistols while posing for p.r. shots. "I had to be the woman, the sexy lady in the middle," says the actress. On the series, my character—Yeoman Janice Rand—was to be 'Kitty' to Capt. Kirk's 'Mutt Dillon'. She's the very good friend with an unrequited love for Kirk that they never really consummated. She would be his alter ego. Gene Roddenberry later told me that Janice was the only person on the ship who really knew Kirk."

Whitney advised costume designer Bill Theiss that the women of the future should wear miniskirts, not the pants tailored for the series' pilots: "My concept of ladies in space were not to look like men. I read a lot of comic books as a kid, and I saw the ladies as looking like we eventually did on the show. Bill Theiss did that. Actually, it was shorts with the skirt flap over the front and the black stockings, the boots, and the legs. It was outstanding."

Yeoman Rand appeared in about one third of the episodes during STAR TREK's first season, although Whitney was already gone from the set by the time the first one aired. "I liked 'The Enemy Within' a lot. I loved the story, and I thought it had a lot of good scenes with Kirk and I in it. D.C. Fontana wrote 'Charlie X' for Rand, so that was an interesting interplay between my allegiance and loyalty to Kirk and then this younger man whom I had a lot of empathy for."

To maintain a credits ap-
continued on page 60



Cast as Shaka in 'The Gamemasters of Trilocation' (l), Angelique Pettyjohn—who was cast in a curio of made scenes shot for B-film commerce (THE LOST EMPIRE, MAD DOCTOR OF BLOOD ISLAND, BIGHAMOND, O.J. EXECUTIONER, TAKIN' IT OFF)—best Shaka at his own game (r). She passed away, at age 49, in 1992.

in the VOYAGER episode, "Flashback." Of course, we'll always remember her first and foremost as the beautiful blonde with the bouffant and the beautiful legs who feeds off the evil Kirk in "The Roamy Within."

35 MEG FOSTER

(Onyiah). A staple of second-rate science fiction films like MASTERS OF THE UNIVERSE and

Gave us Meg Foster (LEGEND OF SLEEPY HOLLOW, THEY LIVE) as "Onyiah" in TNG episode "The Muse."



LEVIATHAN, Foster played a villain straight out of an old BUCK ROGERS episode in "The Muse," in which she plays a creature that saps creativity from a young Jake Sisko. And if she wants to visit a lowly *Neuromancer* journalist, I'd happily entertain a visit from this green-eyed beauty as well.

36 ANGELIQUE PETTYJOHN

(Shaka). In classic TREK's ode to S&M, "The Gamemasters of Trilocation," the leather-clad Shaka gets an education in smooching from the over-attentive James Kirk, who's happy to spread Federation social values throughout the galaxy. As alien gamemasters bet on the outcome of their combat, Shaka finds herself sparring with the Captain in his own equally risky get-up. Pettyjohn, who died of cancer years later, would earn notoriety for softcore films (MAD DOCTOR OF BLOOD ISLAND, THE CURIOUS

FEMALE) and layouts. To paraphrase her character in the episode though, "We will always remember you, Angelique Pettyjohn."

37 SARAH SILVERMAN

As a popular stand-up comedian, Silverman plays a very down to earth astronaut in "Future's End," a VOYAGER two-parter in

which the Voyager—firing itself in orbit around Earth in the 20th century—has to fight an evil Ed Begley, Jr. (yes, you heard right, Ed Begley Jr. TM). Silverman, who went onto a recurring role in THE LARRY SANDERS SHOW, combines great looks with great comic timing, always a good combination, not to mention she gets extra points for the Playmates' Television action

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She knew THERE'S SOMETHING ABOUT MARY! SATURDAY NIGHT LIVE skitsman Sarah Silverman, cast as "Tara Robinson," is of "Future's End" in VOYAGER.



TREK'S SEXIEST

MARINA SIRTIS

By ANNA KAPLAN

If fan mail is a credible barometer of veneration, Marina Sirtis' admirers particularly relish "Pathfinder," a STAR TREK: VOYAGER episode originally broadcast last year (12/1/99). The story involved one Reginald Barclay (Dwight Schultz) and his obsession with the Voyager crew. Recreating the coterie in a holodeck fantasy, he summons his compatriot, Counselor Troi, for help. Sirtis enjoyed the shoot, although none of her scenes as Troi were shot with the VOYAGER cast. "They weren't there at all," she explains, "and that was really weird. Because I wasn't on their bridge or anything, I didn't even feel like I was doing VOYAGER. It just felt like I was back doing an episode of TNG. It was really kind of surreal."

"Basically I am back to doing tried and true counseling, the way I did in TNG. She wasn't the wacky, sexy Troi that we've come to know and love in the movies. She was back to being her sympathetic self. The way I see it, since we've done the movies, we've added more dimensions to the character."

In INSURRECTION, Troi and Riker (Jonathan Frakes)—sharing a bubble bath—finally reunite. Will the couple develop some sort of romantic fidelity in subsequent TREK projects? "I hope so," says Sirtis. "I don't know if there is going to be another movie, so we may always be asking that question. Despite the fact that they were being affected by whatever was happening to that planet, they've gotten older. Even in STAR TREK years, we are 11 years older than we were when we started. It's time to settle down. It's something the fans have always wanted; it's something Jonathan and I always wanted. I have a feeling that if we ever see them again, they will be in a relationship."

During the early years of THE



Marina Sirtis (in TNG's "Justice" episode) once suspected her job was in jeopardy. "I had heard rumors that [the producers] felt there were too many women on the show."

NEXT GENERATION, Sirtis felt pretty insecure about her job. She initially read for the part of the security chief, who evolved into the Tasha Yar character played by Denise Crosby. "The only reason that we were auditioning the other way around, at the beginning, was because of the physical character description," she recounts. "Tasha was supposed to be dark, and Troi was supposed to be blonde. Then they decided that the looks weren't as important as the actresses' aura so they switched us."

Nevertheless, Sirtis speculated she'd be history by the second season. "I was hearing rumors that they felt that they had too many women on the show. If you think about it logically, you really can't lose a security chief or a doctor. They are more vital than a psychologist. It's indescribable really, and it may have been my own paranoia. I definitely felt that I was being written out of shows a lot. Then, ironically, came the second season and I was the only woman left of the original three, so you never know. You've just got to hang in."

By second season, Dr. Pulaski (Diana Muldaur) had replaced Dr. Crusher (Gates McFadden) for the year, and Tasha Yar was dead. Notes Sirtis, "Because I was young, and Diana was from a different generation, I got to do all the girl stuff which was great. I got to play so many different types of parts. I think that they saw that I was versatile and could handle myself."

Very active even after the final TREK movie debuted, Sirtis has been working in the theater and guest starring on the small screen. "I shot an OUTER LIMITS that's already been on the air ['The Grell'] I was really excited, because that was a 'big alien' episode. I was n't an alien, I was just a diplomat's wife. I got to be just a regular person, which was great after doing a half-alien person for so long. Actually, she was bitchy, which was something I was happy to do because Troi was so nice. Then I did an episode of EARTH: FINAL CONFLICT and played a wacky, demented woman. I am trying to find roles that shatter the illusion that I am this kind of sweetness-and-light character all of the time."

Will there be another TNG movie? "We haven't heard anything. Actors are the last to know. That's show biz!"

TREK'S SEXIEST

ROXANN DAWSON

BY ANNA KAPLAN

This is the chronicle of a nine-month production. You can start the countdown now...

The character of B'Elaanna Torres required a few seasons of *STAR TREK: VOYAGER* to fully evolve. There originally seemed to be some question about ex-

actly what to do with the fiery half-Klingon, half-human Maquis, played by the beautiful Roxann Dawson. "The first year I hardly remember," laughed Dawson during our initial acquaintance. "It was just a whirlwind. I've had some interesting co-stars. One was a computer and one was a mechanical man. I kept joking,

I'm waiting for them to give me a real person to play off of." I had an episode where I played opposite myself, then opposite a machine, then opposite a machine with my voice. It's obviously a theme that's moving through my character.

"There was a second season episode, *Prototype*, where B'Elaanna dealt with her own mothering instincts and creation. At that point in her development, the only way that she could confront her feelings and herself was through the creature and adoption of a mechanical being, a robot, and to be so excited about that as some people are about children or other kinds of creation."

A heartbeat later, Dawson added, "As relationships develop—and I hope they will—I think it's important to stress that being a strong woman doesn't mean that you can't have a partner, or you can't show romantic feelings toward the opposite sex. I think that the rules have to be redefined. I really think it's kind of frightening if one equates strength with being alone the rest of your life. I hope that *STAR TREK* will be on the forefront of showing a new kind of woman, who will redefine the relationships between male and female in terms of the love arena. I'd like to see that."

Mission accomplished. A relationship between B'Elaanna and Tom Paris (Robert Duncan McNeill) was kindled in *Blood Fever*, a third season episode, but their *affaire d'amour* didn't



"VOYAGER'S SIX SEASON WAS CRAZY."

really blossom until the subsequent season: while floating in space, and certain death was imminent, the couple declared their love for each other in *Day of Honor*. It proved a difficult shoot, which was further complicated by Dawson's pregnancy. "We were up, strapped to a teeter-totter like thing," explains the actress. "Think of yourself on a tiny little bicycle seat with everything dangling in front of a blue screen. You're up pretty high. And, yep, I was also about eight weeks preg-

Dawson (B'Elaanna Torres) cites *Nothing Human* as her least favorite episode.





"I hope STAR TREK will be the forefront of showing a new kind of woman, who will redefine the relationships between male and female in terms of the love arena."

nant at the time. We were concerned about those suits which, of course, raise your body temperature and make you very claustrophobic. You've got a fan in there to help you breathe but it's very hard. You're completely encased in this thing. The only way you can communicate with the outside world is through the microphones that are stuck in your ears. It's very bizarre. So you've got a lot of things to overcome just to try to recite your dialogue in this scene. It was a tough couple of

days shooting against that and I, of course, had my own concerns because of the pregnancy. But, thank God, everything worked out.

"We had to do such serious scenes on a blue screen, it was all special effects. We also had to go in later on and loop every single line of that. They needed to edit quite a bit because the budget ran a little bit low. It's very expensive to do so many scenes in front of a blue screen. I felt that it lost some of its bite because of these things. It's tough

enough doing emotionally revealing scenes, but it's even more difficult to have these elements working against you as well. Because they had to make cuts, when I went to loop it I had to rethink the way I was going to say things. Having to make those adjustments in post-production are never desirable for an actor, because they can never match what you may have done in actual production. They're compromises that have to be made, especially when you're working in a sci-fi se-

ries, but you hate it to have to happen on intimate moments. Perhaps for people who didn't know what was missing, it wasn't a big deal. But I sense it, and I know where I felt the beats should have been. I thought that came out well but I'm hard on myself. I definitely felt that it was flawed. For such an important moment, it was flawed to me. I felt that I wasn't completely satisfied with *Day of Honor*."

During the seventh month of Dawson's pregnancy, the producers opted to

partially camouflage her behind a new engineering smock and some creative camera angles. "They have been hiding it," she grinned. "They've got me behind consoles, and they've given me a lot of close-ups which is kind of interesting. Mostly I get knocked out in the first 10 minutes of the episode, and recover somewhere near the ending after all the action sequences have been shot. That's how we're working around it. Only recently did I actually slow down a bit. They're really continuing with the romance of me and Paris. We just have to do everything in closeups. When we kiss, he has to watch out for my belly. Actually, I'm surprised that it hasn't slowed down my story line as much as I thought that it might."

Perhaps to disguise Dawson's pregnancy, extra scenes were later shot and tagged to many of the fourth season's episodes. "We're all sort of confused right now," admitted Dawson. "We're shooting additional scenes and reshoots for four episodes, so it's hard to keep track of what's going into which episode. For some reason, we've been coming up short on a lot of scripts recently and I don't know why. It's causing us to have to take a day and actually add more material to a lot of the shows."

Consequently, Dawson couldn't calibrate the plausibility of various episodes. In regard to *Scientific Method*, in which Paris and B'Elanna flirt their physical relationship, Dawson later enlightened me, "I haven't seen it yet [laughs]. I did a convention just this past weekend, and everybody was huzzing about it. Ap-



"As relationships develop on *VOYAGER*, I think it's very important to stress that being a strong woman doesn't mean that one can't show romantic feelings toward the opposite sex."

parently, Paris and I are at it a lot. You'd think I probably shouldn't have to see it because I shot it. I should know what's going on. But we did add some extra scenes a couple of months later, so I sort of forgot how the whole thing works out. There was a lot added. For example, the scene with Tom and me in the turbo-lift—where we're dis-

cussing how to go into the briefing room—was done two months later. We originally never had that discussion. We had shot the briefing room scene, but never knew that we were going to be shooting the scene that would be coming before it. The very first scene with me and Seven of Nine [Jeri Ryan] was also shot at that same time, two months lat-

er, and then inserted into the script."

A versatile performer, Dawson ignited her career with the coveted role of Diana in a Broadway engagement of *A Chorus Line*. In addition to a string of guest roles tailored for prime time (e.g. *THE UNTOUCHABLES*, *NIGHTINGALES*, etc.), Dawson has sampled the movie medium with *DARKMAN III* and *GUILTY BY SUSPICION*. The actress has recently turned scribe, what with developing a stage play and a trilogy of science fiction novels. As she and her husband, casting director Eric Dawson, anticipated the birth of their first child, *VOYAGER* was gearing up for the midway point of its fourth season: "I may be minimally involved in the last couple of episodes. I might be able to come in just one day and shoot my stuff for two shows. Hopefully, they could at least get my presence in the last few episodes, if just a little bit. If everything goes well, I won't miss any. Then I'll have three months off to become a new mother, and get used to that before I get back to work."

Footnote: *Emma Rose Dawson* was born early on January 16, 1958, just after her mother wrapped scenes for a *Vin & Val* and *The Omega Directive*. *Ran-*

ona Dawson missed a few episodes, but was back in time for the season's finale, *Hope and Fear*. She returned to *VOYAGER* for its fifth season in which, among other things, *B'Elanna* had to try and come to terms with the loss of the *Maquis*, learn to work with *Seven of Nine* and continue her relationship with *Tom Paris*. □



Nancy Kovack in classic *TRIKO* ("A Private Little War"). Her roles include *THE OUTLAWS IS COMING* (with the 3 Stooges) & *JASON AND THE ARGONAUTS*

figure on her desk, along with a few extra points for a recent *Esquire* article she wrote in which she penned a thousand-word essay on her breasts. Frankly, I could write a novel musing on the subject.

38 NANCY KOVACK

(Nora). As a native Krutu woman in the surprisingly pre-Vietnam allegory "A Private Little War," Kovack is married to Kirk's old friend Tyroc and called upon to save his life when he's attacked by a ferry man in a white monster suit better known as a Magoo. As she writhes and wails over his body, we're privy to what may be the first orgasm ever shown on commercial television. Kovack also earned her genre stripes in the Ray Harryhausen epic, *JASON AND THE ARGONAUTS*.

39 VANESSA WILLIAMS

(Aranda). Playing Aranda, the hostess of film—an

interstellar pleasure planet which makes Vegas pale in comparison—Williams was a welcome host who puts Mr. Burke to shame, and an old friend of Jada Dix's with whom she, no doubt, shared a number of debauchorous late nights. Williams, the former beauty pageant queen and singer, also starred alongside misogynistic Schwarzenegger in Chuck Russell's enjoyably cheesy *ERASER* and, more recently, in the film *DANCE WITH ME*.

"It's getting hot in here!" Phyllis Douglas, as "Yeoman Meers," boards the Enterprise in "Galileo Seven" (she was also cast as Girl #8 in "The Way to Eden").



The debauched beauty queen who effortlessly stole *ERASER* & *THE GYPSY*. Vanessa L. Williams as "Aranda" in "Let Me Who Is Without Sin," a *ESB* episode.

40 PHYLLIS DOUGLAS

(Yeoman Meers). As a yeoman that Spock almost teases in orbit, Meers is one of the ill-fated shuttlecraft crew who gets stranded when the *Galileo Seven* crashlands exploring a Quasar. Feuding against giant Neanderthal alien beings, as well as a less than jovial atmosphere among the survivors, Meers is still someone I wouldn't mind spending a few days stranded

on a treacherous alien planet with. Played by Douglas, she's a bodacious beauty who proclaims "It's getting hot in here" as the shuttlecraft begins to burn up in the episode's climax. No doubt it's likely she turned up the heat.

41 ROXANN BIGGS DAWSON

(Belinda Torres). Playing the

Douglas (below as Yeoman Meers) is credited with only one film, *GIRLS TOWN* (1964), a campy vehicle tailored for Merle Van Doren (5.8.6.3).



half-human, half Klingon hybrid in VOYAGER, Biggie Dawson is one of the best things about the series. This sexy and smart Chief Engineer not only has moxie, but she's a lot thinner than Scotty. To date, her best episode is still probably "Faces" in which the actress plays a Holanna separated into her two halves: human and Klingon, revealing the old "Krony Within" chestnut to good effect. (FF 6/8)

42 NICOLE DE BOER

(Earl Dax). Beaming aboard for DS9's final season, Ms. de Boer plays the naïve and wistful Earl who has the misfortune of finding herself trying to fit in among an ensemble that's been together for over six years. While she has the unenviable task of replacing Trek traitor Terry Farrell, de Boer earned her sexy stripes in the "Mirror, Mirror" excursion, "The Emperor's New Cloak," in which she struts herself in a painted-on spandex outfit and is derided by none other than Leeta. I think I'd like to supervise that interrogation myself. (FF 1/3)

Nicole de Boer, who seemed starling revised for *CLASH*, replaced Terry Farrell in the final season of *D59*.



43 RHAEE & ALYCE ANDRECE

(Alice Series). Two really is better than one when it comes to those two twin



Bill Shuster comes between pleasure droids Rhae & Alyce Andrece in *T. Mudd*. The twins were also cast in *BATMAN* (7/18/1994) and *HELL'S BLOODY DEVL'S*.

beauties, who look more like they stepped out of Wrigley's Gum commercial. As the robotic objects of desire in "T. Mudd," the Alice series give a good name to sublimations the universe over. Do electric sheep dream of androids? If they look like this, definitely. Here's to Mudd in your eye.

44 BIBI BESCH

(Carol Marcus). The late Bibi Besch has earned her genre stripes in a number of productions such as *THE PACK* and *TREKMOHS*, but she was never more

memorable than as Kirk's jilted lover Carol Marcus, with whom he sired a son many years ago. It was hard to tell who Kirk had a harder time confronting: Khan or Carol in the magnificent *STAR TREK II: Besch*, is the mother of actress Sonnetia Mathis, star of *PUMP UP THE VOLUME* and *BROKEN ARROW*. Reportedly, Besch cried when Harvey Bennett told her she had been written out of *STAR TREK III*. Not surprisingly, so did we.

45 LAURA BANKS

(Khan's Pet). While she didn't have much to say, Khan's

Bibi Besch was one out of DeForest Kelley in *STAR TREK: II*. The Emmy nominated actress was a recurrent presence in genre film (e.g. *THE BEAST WITHIN*).



admirer protégé made exile on Ceti Alpha V a little more bearable. After the death of his wife, Khan at least had this ingeniously engineered girl's rule in hell since a little more like heaven. Since her *TREK II* stint, Banks has gone on to become a successful author penning bestselling dating advice books, *Love Online* and *Breaking The Rules*. It probably would have sold even better if her home number had been in it.

46 MICHELE SCARBELLI

(Jen). Although she failed at teaching Data about love, Scarbelli's Jen in Patrick Stewart's first directorial effort, "In Theory," did give the amiable android his first taste of affection. And who could blame her? After all, Dr. Soong's mechanical men don't sit on the sofa all day watching football on Sundays. Scarbelli gave an equally memorable turn as a star of Kenneth Johnson's *ALIEN NATION*, where she played an out-of-this-world newswoman who's trying to settle down in the land of the free and the brave. (FF 7/17)

A short bit Data ("In Theory"): Michele Scarbelli—*ALIEN NATION*'s "Gwen Francisco"—as *THE L.I. J.* O'Sara.



47 SUZANNE THOMPSON

(Borg Queen). Although it's pretty hard to imagine anyone filling the shoes (or should I say the electric beaded pump) of Alice Krige as the Borg Queen, Suzanne Thompson did an admirable job in the sinister, two part *VOYAGER* episode, "Dark Frontier." Of course, Thompson was no newcomer to the *TREK* universe, having

TREK'S SEXIEST

LAURA BANKS

BY ANNA KAPLAN

Ask her about **STAR TREK II: THE WRATH OF KHAN** and—without prompting—Laura Banks volunteers, “That was Ricardo Montalban’s real chest, and he was very much a gentleman.”

The message: deflect idle speculation, still in circulation after 18 years, that Montalban was “unbelleashed” with a chest piece. Case closed. Moving on, Banks explained that she parlayed what could have been a walk-on into longer employment. “I worked on the movie for about a month. I started out as an extra, and kept getting moved forward until I was the navigator on the Reliant. At one point, I went over to [director] Nicholas Meyer and said, ‘Thanks for keeping me on. You dismissed a lot of the other girls who were walk-ons. You kept featuring me more and more. Thanks for keeping me around this whole month. It’s been great. I guess I have a look that works for you.’” Nicholas said, “No, it’s your acting. You are really out there doing it.” I was really flattered by that.

“Even though it was a small role, I definitely always chose to really be in the scene as much as I could. I got noticed for that. That’s kind of sometimes how Hollywood works. You start off in the background or as an extra, but you stand out because you are making strong choices. That’s what happened to me—from an ad in *Dramalog* to movie roles. **STAR TREK** was an early feather in my cap. It gave me some confidence. It was a very small role, but I ended up doing a large amount of work as a result of that small role because of the **STAR TREK** phenomenon.

“**STAR TREK II** was one of the first to get the large video release, because they were starting to come up with the \$19.95 videocassette. Everybody bought it. That was a phenomenon of



Working a support with with Ricardo Montalban (“Khan-rrrrrrrrrrrr”), Banks brought into **THE WRATH OF KHAN**. The chest isn’t suggested (you’re talking about Ricardo).

the time. I was on the box cover. That photo of me with Ricardo is what went all over the world, and was in *Time* magazine. That pushed me into three starring roles in different movies for Roger Corman. In **WHEELS OF FIRE** (1984), I was thrown off a cliff. In **DEMON OF PARADISE** (1987), I was eaten by a monster. I did a movie called **RETRIEDS** that I starred in, which never got a release. It was my best work.”

Although Banks’ **STAR TREK** visibility was limited to scenes with Montalban, she later rendezvoused with the franchise’s veteran actors upon linking-up with the convention circuit. “I did **STAR TREK** conventions for years after that, doing my stand-up. I

emceed a lot of shows and introduced Gene Roddenberry at a couple of functions. I became a master of ceremonies of some of the **STAR TREK** reunions, and worked with George Takei (Sulu) and Jimmy Doohan (Scotty) and Nichelle Nichols (Uhura), and William Shatner (Captain Kirk). I interacted with all of them, afterwards.”

Later, Banks performed a theatrical revue about the role that rewarded her with cult celebrity: “I did a one-woman show here in New York that made it to off-Broadway. It was all about my **STAR TREK** experiences. I did that about six years ago, I guess. It was a funny, non-woman show. It was all about surviving **STAR TREK** and B-films, instead of [being] a typical actress, who would get powder for her next shot or her closeup. I would get another shot of five repellant for my next closeup. It was about growing up in Kansas, and then surviving **STAR TREK** and all the conventions, and going on to the Philippines to work for Regge Corman. The movies I made were action-adventure, action-horror, and action-comedy. I didn’t make a movie without the word ‘action’ in it after **STAR TREK**.”

Banks last feature role was in **HEXED**, an Alan Spencer film. “Alan is my hero,” she enthused. “I worked with him on **HEXED**. He’s a big **STAR TREK** fan. He’d seen me in **DEMON OF PARADISE** and thought I was funny. I loved his television show, **SLUDGE HAMMER!** (1986-88) and I’m hoping his latest project, a sci-fi comedy series called **FRIGHTFUL CORNERS**, will be a big hit.”

Retired from “the business,” Banks’ professional functions are twofold. “I did write two books,” she noted. “One was a best seller called *Breaking the Rules: Last-Ditch Tactics for Landing the Man of Your Dreams*. It sold 125,000 copies. My first book was

continued on page 66



Klingons & cleavage: Gwyneth Walsh as D'Vorah, a role that she securely played in *ST: TNG* and reprised in *GENERATIONS*. The *Cosplay* actress is no stranger to the genre, what with her output in film (*BLUE MONKEY*) & TV (*SLIDERS*)

previously starred as Dax's love interest, Dr. Lenara Kahn, in the fifth season *D89* summer, "Rejoined" that's where the two Treks rekindled an old love, which led to the show's controversial first lesbian kiss (a second, less chaotic kiss, would follow between de Boer's Dax and Nana Visitor's Intendant in the seventh season.) You never can have enough of those, you know

48 GWYNETH WALSH

(*Lenara*) Playing a busy Klingon beauty, Walsh made

an impetuous exit from the *THREE* universe when she got blown to kingdom come midway through the dreadful *NEXT GEN* movie, *GENERATIONS*. As a backstabbing member of the House Of Durnan, Walsh played a key part of the Klingons' two-partter, she returned in the subpar seventh season *NEXT GEN* episode, "First Born" as well as in *D89*'s "Past Prologue." Kudos to Walsh and her costar Robert Blackman who designed the cleavage-bearing costumes that have come to characterize Klingon

women. Bill Thies would be proud.

49 MARTHA HACKETT

(*Seika*) Although she was introduced as a minor character in *VOYAGER* lore—one of the Maquis renegades who was captured by the *Voyager* crew—Seika, we later learned, held a more sinister secret. She was a genetically disguised Cardassian spy who soon abandoned her cronies on the ill-fated starship to join forces with the Kazon. She got good at the end of the second



A remembering: Martha Hackett as *VOYAGER* villain, Seika. *SP* notes an shade Roger Corman's *CARNOSAUR*

season (along with the Kazon) after claiming to be pregnant with Chakotay's baby in a plot worthy of the afternoon soaps. But the actress wasn't yet through with the crew of the *Voyager*: she returned as part of an evil baldhead program intent on failing her Federation foes, once and for all. Now, that's persistence.

50 DEBORAH VAN VALKENBURGH

(*Mariela*) While not quite a *STAR TROOP* femme fatale, Van Valkenburg, the star of films like *THE WARRIORS* and *STREETS OF FIRE*, does capture the heart of Captain Kirk... sort of. In the *THREE* homage, *FREE ENTERPRISE*, Van Valkenburg plays Mariela (yes, Mariela), the proprietor of a bar in Hollywood where she meets actor William Shatner and is anything but wowed by the thespian's ancient pick-up lines. Only later, when he lets down his deflector shields, does she become smitten with whom the actor can be "friends" with, a Caesar of the stars to her Cleopatra. She's the captain's woman... at least until he says she's not. (*SP* 7-14)

Seika's co-spying: Bill Shatner and Deborah Van Valkenburg (*STREET OF FIRE*) in *FREE ENTERPRISE* (50)



TREK'S SEXIEST

SUSANNA THOMPSON

BY ANNA KAPLAN

Cast as the Borg Queen in *STAR TREK: VOYAGER*'s two-hour telefilm, *DARK FRONTIER*, Susanna Thompson had a hard act to follow. Alice Krige, pioneering the role in *STAR TREK: FIRST CONTACT*, infused the role with an eerie combination of sensuality and malevolence. "I wasn't the same Borg Queen," insists Thompson. "Mine was the new queen of the hive. My feeling is that if they are this Collective—one mind, one purpose—there must be access of that same Borg collective that Alice was a part of, so there are similarities but we are different."

"The film was all that *STAR TREK* can be, this great, big, theater side of it with costumes and makeup. That was a new experience for me, five and a half hours of costume and makeup, which I had never experienced to that extent before."

Breaking into a grin, the actress recounted, "They all looked at me in the first part of it saying, 'Do you have any idea of what you are getting into?' That particular costume is Alice's, and they adjusted it for me. Our body types were similar. I think she's a little bit shorter in the waist than I am so it pulled. It wasn't quite made to fit my body. Because of that, it wasn't the most comfortable situation after a 21-hour day. It's like a very tight wet-suit with built-up muscles on top of that. Two costume people worked with me just to get the costume in place and ready to shoot. After long days like that—always counting on somebody to help you drink something or run to the bathroom, or take your gloves or shoes off—I was tired of it."

She condensed the plot of *DARK FRONTIER* to "the Queen appears, and welcomes Seven of Nine [Jeri Ryan] home. It's really a story of seducing someone home again, and also



Susanna Thompson in *DARK FRONTIER*, a two-hour *VOYAGER* movie. "Unlike Alice Krige a character, you don't see the death of my Borg Queen. They could bring me back or have somebody start another queen bee."

gathering information that will further the mind of this Collective. There's this whole cat and mouse game, until the final showdown, which is Janeway [Kate Mulgrew] coming back in search of her crew member. [Laughs] In some way, it's these two maternal figures—as maternal as the Borg Queen can be—in Seven's past and present life, and the struggle to identify one's self. That's where Seven is left with, 'Who am I now?'"

Thompson's recalls previously working with Jeri Ryan "years ago, when we were both first starting out in Los Angeles. We did a movie of the week together, *IN THE LINE OF DUTY: AMBUSH IN WACO*. We bonded rather quickly. We hadn't seen each other for the last couple of years, so it was really great to catch up with her and to know that I would be working with someone that I knew."

"And performing with Kate [Mulgrew] was great. Having been on the show as long as she has, she knows how grueling the day is...I'm not going to sugar coat it, it definitely was grueling at times. Not only is Kate talented but she has the opportunity to use her position in a really supportive way, and she did with me. I've been a guest on a number of shows, and I'm always surprised the stars don't take that opportunity to set the tone like Kate did."

Thompson is no stranger to *STAR TREK*. She appeared in two episodes of *THE NEXT GENERATION* but is probably better known for her role as Dr. Lenara Kahn on "Rejoined," a fourth season episode of *DEEP SPACE NINE*. Her character's brief love affair with Jadzia Dax (Terry Farrell) provoked some controversy: their very passionate kiss was deleted or abbreviated by some of the syndicated stations. "I loved working on that episode," says Thompson. "I loved working with

Terry, and I particularly loved being directed by Avery Brooks [who plays Captain Sisko]. As an actor, Avery knows his craft, and he applies that to his directing. He kept directing us away from the sensationalism that could be attached to it. He kept us really focused and private, and gave us the opportunity to rehearse without people around. Then we were ready for people to step in and do their work. I felt proud of it." □



YVONNE MECCIALIS FANTASY ARTIST

**A FEMALE ARTIST
COMBINES CHROME
AND COQUETTES.**

BY SARA BARRETT

Sign: Virgin

Favorite band: ZZ Top

Favorite food: anything Italian

*Favorite femmes fatales: Sigourney
Weaver and Sharon Stone*

Even as a youngster, Yvonne Meccialis—demonstrating a flair for painting—branched experimental techniques. Earning her B.A. degree, she graduated from Cal State Long Beach

"My nude modeling started as a hobby. As an artist, it makes me conscious why certain poses do & don't work, and which poses are the most flattering to the human body."







"Some ideas come to me directly in dreams. Other times, I get them in between asleep and awake. I usually try to get up & sketch or jot some of the ideas."

"I very much enjoy posing in the nude. It goes hand in hand with my work. My art has grown since I started modeling, I can draw from my own experience."

and launched a career as a commercial illustrator. But developing art to pitch mainstream commerce eventually turned tedious. Medialis resumed her more baroque affectations, merging sleek lines, chrome pigments and expressionistic shadows. "My uncle used to work on Cadillacs," she recalls. "I used to watch him work in the garage, so I'm used to seeing a lot of mechanical parts. I liked the shapes and I loved seeing smooth metal, so I started to incorporate it into my work. I get much more satisfaction doing things that come out of my imagination rather than doing still lifes. In my airbrushing, I draw from my own experiences and fantasies."

Medialis added another flourish by unting a nude,

"People automatically assume there is no way a woman could erotically explore the female form without being gay. That's just stereotypical."





"People look at my work and they can't believe that a woman creates it. They look at my husband and say, 'You must be the artist' and they think that I'm his model."

human anatomy—specifically, her own—within her machine-driven diorama. "It started as a fluke," smiles the artist. "I was at the Glamourcon show, exhibiting my work, and a photographer came up to me and showed me some pictures he had submitted to *Playboy*. He asked me if I wanted to pose for him. I was a little hesitant at first but, after I started to do it, I found out that it felt really natural. I actually enjoy posing in the nude very much. It kind of goes hand in hand with my work. It helps to be on the other side, posing instead of drawing a pose. I think my art has grown since I started modeling. Now I can draw from my own experience of how it feels to pose, and determine why certain poses work or don't work—and which poses are the most flattering to the female body."

Medalis keeps a sketch pad within arm's length of her nightstand. "Sometimes ideas will come to me directly out of dreams," she explains. "Other times, I get them in that moment in between asleep and awake. I usually try to get up and draw at least some of the idea. Sometimes I'll either be able to recall the image the next day, or it's just gone. That's when I get frustrated. I know I saw something but I can't remember what it was."

A hefty volume of Medalis' renderings includes a close approximation of her face, which the artist ascribes as yielding to "a half-conscious decision, but also

a half subconscious one. It started happening without my being aware of it. Someone pointed it out to me. But I started using myself a lot in my art, and intentionally. I mainly use myself because it's the easiest thing to do. I've got a mirror in my studio, and sometimes I sit in front of it and draw. It's like I'm modeling for myself. I also use my own image because I like putting a little bit of myself in the things I do. It makes it a little more personal."

Hybridizing sensuous femmes and technology is routinely the domain of male artists (aficionados identify Hayime Sorayama, *FF 58*, as the motif's funding father). "That's true, people look at my work and they can't believe that a woman creates it," explains Mucialis. "They look at my husband and say, 'Oh, you must be the artist.' They think I'm his model, even though I'm sitting right in front of a nameplate that says who I am and what I do. People automatically assume that there is no way a woman could ever erotically explore the female form without being gay. It has nothing to do with that! There are my fantasies. This is how I feel when I'm

"My art is about how I feel when I'm sexually aroused. I'm giving people a glimpse of what I'd look like if I could just translate my feelings to paper!"





"My favorites include ALIEN, BLADE RUNNER and THE DAY THE EARTH STOOD STILL. I'd love to be a designer for sci-fi films, and see my own work surface in scenes."

sexually aroused, and I'm giving people a glimpse of what I would look like if I could translate my feelings onto paper."

Her work has surfaced in cycle publications, including *Easyriders* and *Street Bike*, and has graced the cover of *Los Angeles Film* and *Moore* magazine. The industrial appeal of her painting has earned laudatory notices at the Mikami Bike and *Easyriders* shows. A self-proclaimed sci-fi fan, her favorite genre-related films are *ALIEN*, *THE DAY THE EARTH STOOD STILL* and *BLADE RUNNER*. "I'd love to be a designer for science fiction films," she says. "I'd love to be sitting there, watching a film, and see my work surface in scenes."

Prospective suitors may be disappointed to learn that the illustrator has been happily married for the past decade. "I met my husband,

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"I get much more satisfaction doing things that come out of my imagination than doing still lifes. I draw from my fantasies." (Photo: Linda Treford)

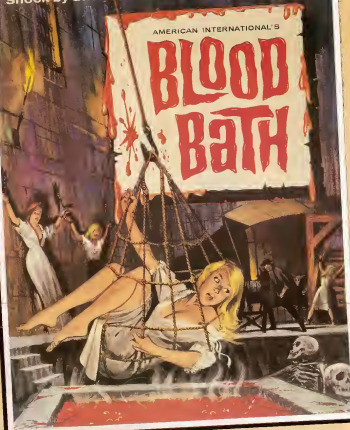




**THE SHRIEKING OF MUTILATED VICTIMS
CAGED IN A BLACK PIT OF HORROR!!!**
Shock by Shock you will feel the Chilling Terror!

AMERICAN INTERNATIONAL'S

BLOOD BATH



EROTIC AUTEUR JACK HILL

REFLECTIONS OF ROGER CORMAN, FRANCIS FORD COPPOLA'S
NUDIE FILM, WOMEN-IN-PRISON PIX, PAM GRIER, SEX & VIOLENCE.

BY DAN SCAPPEROTTI

The graduating class of Roger Corman's School of Filmmaking includes Francis Ford Coppola, Oliver Stone and Martin Scorsese. Jack Hill was an early alumnus. During the '70s, he introduced Pam Grier in her first stellar role and directed horror icon Bria Karloff in his final film. As a kid, Hill delved into photography, making his own 8mm movies. But he initially launched his career as a professional musician.

"My mother was a music teacher so I started to learn violin and piano very young," recounts Hill. "When I was in high school, I took up the French horn and played professionally. Then I took up an instrument called a Hungarian Cymbalom. I became a concert and recording artist because there was no one else in town who could play the instrument. I did a lot of scores for pictures like *DR. ZHIVAGO* and *THE BROTHERS KARAMAZOV*, movies that required that Eastern European kind of sound. I did a lot of *MISSION IMPOSSIBLE* episodes."

While composing and arranging his own works, Hill realized he could draw a more substantive salary by scoring films. He enrolled in UCLA to earn a degree

in music and a minor in film. "The cinema department required me to take a writing course, which I did," says Hill. "I ended up directing one small and one longer student film, and got odd jobs as a cameraman, an editor and writer. I got to work with Roger Corman, doing some pickups and inserts and finishing pictures that weren't completed. Then I got to do a feature." Ironically, as a filmmaker, Hill forfeited his musical aptitude. "I work very

closely with composers whenever I can," he said. "On the American International Pictures, they hated directors and didn't want directors around. Once I finished the film, they never called me."

Developing his own company, Filmgroup, Inc., Corman produced *WASP WOMAN*, a horror quickie about a cosmic queen (Susan Cabot) who rejuvenates her youth through injections of royal jelly enzymes. Unfortunately,

Jack Hill with *SMITCHSLADE SISTERS*. Killy Ervay, Joanne Nell & Janelle Korman. "I was tired of doing script roles," recalls Nell. "I didn't want to be typecast as a sex kitten. When I did Jack's film, I had an empowering role."



Facing: "This Yugoslavian movie, *PORTWAT IN TERROR*, wasn't even a horror movie. But Roger Corman wanted to make it a horror film. So I salvaged some scenes and wrote a new script." The result was *BLOOD BATH*.

die Mächte des Lichts



Hemdale Leisure Corporation and New World Pictures presentation

she occasionally lapses into a half human/half wasp hybrid that drinks the blood of the company suits. "That picture was only 66 minutes long," says Hill. "Roger was selling a lot of his movies to television and they were too short. They needed additional scenes added to them, so I wrote and directed about 18 minutes of extra material and scenes."

PLAYGIRLS AND THE BELLBOY (1962), starring Playboy model June Wilkinson, was an aberration in the burgeoning industry of "nudie-cuties." Peppered with scenes of topless starlets, it typified T&A commerce that tested the waters of dwindling censorship. "Francis Ford Coppola was working for this company that had purchased a German film, **PLAYGIRLS AND THE BELLBOY**, and it had some nudity in it," explains Hill. "It was in black and white. The whole thing was very weird. They hired Francis to write and direct a totally different film that somehow could be intercut with it. And so Francis actually shot footage in 3-D and color that was intercut with this black & white import. Every time it changed into a 3-D scene, they had a sign on the screen that said, 'Put your glasses on' or 'Take your glasses off.' It was very bizarre but it made an awful lot of money. I did the sound recording and the editing. Francis wrote and directed it."

The Corman stable of apprentices frequently applied "finishing touches" to Filmgroup's movies. In 1963, Hill nailed his first writing credit on Corman's three-day wonder, **THE TERROR**. He subsequently roamed with Francis Ford Coppola, who directed **DEMENTIA 13**, choice Grand Guignol that may be the best of the Gothic melodramas spawned by **PSYCHO**. "I have a very odd credit on that film," said

*Eclog. German poster for **SÖNCHEN-ES**. "It was one chaos after another. We lost footage in a late explosion, and one of the beautiful Marie Tresse was at the throat of the leading man."*

JACK HILL

"The role in the script was not written for a black actress. When Pam Grier came in, she had not done anything but a walk-on in a Russ Meyer film. I was so impressed with her authority."



Grier is don Cheryl Raine. Smith (3) is among **THE SWINGING GREEN-LEAVERS** (3). The film's "huge success" expedited financing of **SWITCHBLADE SISTERS**. Smith wrote **FRANCIS OF THE CHICKADEES** (76), who was then pregnant with son Justin, "a good kid who's trying to get a racing career."



Hill. "Second unit, written and directed by." That means that I wrote and directed additional scenes to finish the picture. That's what you learn when you work for Roger Corman. It's good training. You look at it and analyze it and figure out what you're going to add to it. You don't want to just pad it. You want to add something to it that's interesting. I shot a lot of bits and pieces to finish out scenes on **THE TERROR** that were not covered, and I wrote an additional sequence for **DEMENTIA 13** where I brought in a peecher character who gets his head chopped off."

One of Hill's more harpoo projects was the gonzo of **BLOOD BATH**. Re-cut and released to television as **TRACK OF THE VAMPIRE**, the eclectic film starred William Campbell and **PETICOAT JUNCTION**'s Lori Saunders. "That's a really complicated situation," says Hill. "There was this Yugoslavian movie which wasn't even a horror movie but Roger wanted to make it into a horror movie. So I salvaged some scenes from it and wrote a new script to go with it. A lot of things happened to that on the way to the screen. I went on to something else and it ended up in the hands of Stephanie Rothman, who Roger hired. She was into vampires, so she made a vampire movie out of it which it wasn't supposed to be at all. I ended up with co-directing credit even though I never even met her until after it was done. We weren't able to quite match the quality of the black and white photography. Roger left the original Yugoslav film as it was (titled **PORTRAIT IN TERROR**) and sold it off to TV, and then released the edited version as a separate feature called **BLOOD BATH** [the film was double-billed with **QUEEN OF BLOOD**]. All I recall of Lori Saunders was that she had just come from a TV series that had run out of gas or been canceled or some-

thing. I thought she was very talented and very beautiful so I cast her."

When *SPIDER BABY* debuted theatrically in 1964, Hill's name crawled-up on-screen as writer and director. Lon Chaney, Jr.—whose career had eroded as a result of chronic intoxication—was cast as a guardian to the Merrye clan, a brood of homicidal maniacs. Jill Banner, Beverly Washburn and Sid Haig, the latter Hill's favorite ensemble player, portrayed the siblings. "The story and situation just came to me in a moment of madness, I guess," says Hill. "I wrote an outline of it very quickly. It got into the hands of a couple of fellows in the real estate business, who wanted to go into film production. They read it and liked it. They contracted with me to write the screenplay and make the film. Lon was, at that time, a total alcoholic. If you see some of the films he did during that period he could hardly stand

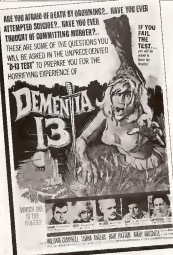


"I have an odd credit on *DEMENTIA 13*," says Hill. "It's second unit directed and written by 'Francis Ford Coppola'—he's the guy on a \$20,000 budget. At Hill's insistence, Lon Chaney Jr. for *SPIDER BABY*. T. With Boris Karloff on the *HOUSE OF EVIL* set.

up. He loved the script so much because it gave him a chance to do comedy, which he had not been given much of an opportunity to do before that. And he was very good at it! He really wanted to do a good job, so he stayed sober throughout the whole shoot, which was only 12 days...but it was very difficult for him. We had to have

JACK HILL

"I wrote the COFFY sequel as BURN, COFFY, BURN. We could have had a franchise! But it was released as FOXO BROWN! AIP said sequels were not doing any business. It was totally idiotic."



someone stand by with a bucket of cold water and a chamber to wipe him down after each take because he would be just drenched in perspiration. It was August and there was no air conditioning in the studio. He was just wonderful about it. He was really, really good."

The film also featured Mantan Moreland, a black actor who oscillated between an occasional A-movie (e.g. *CARIN IN THE SKY*) and Monogram quickies. Routinely hired to play comedy relief, Moreland is probably best known as chauffeur Birmingham Brown in 15 Charlie Chan films. "Mantan was just wonderful," relates Hill. "He was just so happy to be working. He was somewhat bitter that the civil rights movement had practically destroyed his career, because it was no longer considered right to cast black actors in comedy roles. Hollywood kind of dumped him with Stepin Fetchit, and people like that, who did a demeaning kind of comedy. His comedy was not demeaning and he felt bitter about it. He was very happy to be working."

Horror film legend Boris Karloff signed to do four films for Mexican producer Luis Vergara. Columbia Pictures had agreed to finance the movies in Mexico but, as a result of his ill health, Karloff opted to shoot his scenes in Los Angeles. "The Mexican producer made a deal with Boris Karloff to do those films back to back, which was a totally insane idea," recounts Hill, who met Vergara through an attorney they both shared. "He needed scripts. He had one but it wasn't any good. I pitched him four story ideas which I came up with overnight, so he hired me to write the four scripts which I did very quickly. I wrote three and collaborated on a fourth one."

The entire quartet of movies was released in 1968.

SNAKE PEOPLE: Cast as Karl Van Molder, Karloff

played a major landowner on Coulhai Island. Unknown to the authorities, Molder is also Damballah, the leader of a deadly snake worshiping cult.

THE INCREDIBLE INVASION: Karloff stars as a scientist bent on controlling a radioactive element. His experiments draw the attention of two extraterrestrials who are intent on defusing the nuclear energy.

THE FEAR CHAMBER: Karloff in his perennial "mad doctor" role sustains a living rock's survival by feeding it the blood of frightened women. Yep.

HOUSE OF EVIL: Karloff briefly appears in this confederation about an inheritance, greed, an old castle and murderous, toy robots that mercifully cut short the running time of the actors.

"Boris had emphysema and was dying," recalls Hill. "He could not go to Mexico City, which has a high altitude and is very polluted.

The track was to write the scripts in such a way, and this is something you learn working for Roger Corman: all of Boris' scenes could be shot in Hollywood on indoor sets, and the rest of the movie shot in Mexico which, as you can imagine, is like putting together a Chinese puzzle. Unfortunately, they went quite a bit over budget and over schedule mostly because the actors coming from Mexico were the wrong actors and they came at the wrong time. It was disastrous. The producer then died of a heart attack, which is no wonder. For years afterward, I didn't know that the films had been finished—actually, it wasn't until someone told me there were cassettes available! I still haven't seen all of them. Someone gave me the cassettes and I watched one or two of them, but I didn't have the heart to look at the others because of what had been done to them in Mexico. Totally different world they have in Mexico, and a different director finished them.

"Karloff was absolutely



Hill releases with **BIG DOLL HOUSE** (1971) residents Roberta Collins, Judy Brown & Brooke Mills. Produced for \$125,000, the film was a commercial blockbuster. "My first reaction to the script was 'I don't want to do it,'" recalls Collins. "I had a real problem with the shower scene. But once I got involved with it, I had fun. It was fun being caught—a hairy woman."

beautiful. He was in a wheelchair. He was able to stand, but after he would have to take oxygen from an oxygen bottle. That's the way we did it. He was very, very patient. At times, it tried his patience because the production was so disorganized. He was happy to be working. He wanted to 'go out in harness' was the way he put it."

A relative unknown, Ellen McRae, was directed by Hill in **PIT STOP** (1969). Only two years later, the actress—billed under her marital name, Ellen Burstyn—would be Oscar-nominated as Best Supporting Actress (**THE LAST PICTURE SHOW**). In '73, she earned a Best Actress nomination for **THE EXORCIST**. "Roger Corman wanted to make a car racing film," says Hill, "but I told him, at that particular time, I was only interested in making an art film. He said, 'Fine, make me an art film about stock car racing.' That's what I did with **PIT STOP**. In fact, the film was just screened last week at the South West Film Festival

and now everyone wants videos of it. It was about figure eight racing which is a track with an intersection, as you have the most spectacular collisions and near-crashes that you could never stage with stunt men. We filmed actual night-time races, where we have all the smoke and the dust and the light and everything. It's quite exciting. The intersection is what makes it exciting. When I first saw it, I said, 'I have to use this in a movie because this is sort of a slice of Americana that people in foreign countries—and future generations—will just be totally amazed by.'"

Roger Corman developed a profitable subgenre with **THE BIG DOLL HOUSE**, a '71 release that trailblazed a string of low-budget "women-in-Filipino prison" flicks. Formulaic plots were fueled by catfights and unbridled sadism. "Roger formed a partnership with Larry Woolner," says Hill. "Larry and his brother had been doing exploitation films and formed a partnership with New World Pictures. The

BIG DOLL HOUSE was the picture that really set them up in business because it was such a huge financial success. They had seen a movie, some Brazilian film or something, that made them think that women-in-prison might be good exploitation subject matter. I found a script for them called **The Big Doll House** which had a very clever story, but then I was off to Switzerland doing **ICH, EIN GROUPIE** (1970). By the time that I got back, Roger was off in Ireland filming. He and this woman he hired had gotten a writer and totally rewritten the script, so it had no resemblance to the original script at all except for the title. Oddly enough, the original script was rewritten twice for other movies. I think Jonathan Demme's **CAGED HEAT** was actually closest to the original script, as I recall.

"Anyway, **BIG DOLL HOUSE** was to be shot in the Philippines which was news to me when I got back. I read the revised script and thought it was absolutely hopeless, but I needed the

job very badly. I tried to make it funny. I rewrote it and added some stuff. I thought the story was utterly preposterous so I added a lot of humor in it, and it turned out to be the most successful independent film up to that time.

"Filming in the Philippines had its ups and downs. Time, of course, is your most expensive item in making a movie but, in the Philippines, it's your cheapest item. So in that sense, it was fun. The people were great to work with. We were supposed to start shooting and then we were hit with the worst typhoon in a hundred years. It blew the roof off the sound stage, and stripped all the leaves off the jungle locations where I was going to shoot. There was another time when I went to look at this big river but, when I went to shoot, it was dry season so it wasn't what I wanted. The Filipino people always want to please you, so they tell you whatever you want to hear; hence, you have to triple check everything to make sure you get it. It was a hap-

ROGER CORMAN

"I sent Hill to the Philippines with foxy women. The rough cut was vicious. I said, 'If we have to do this kind of film for money, I'll go into another business.' It broke drive-in records."



► Lori Loughlin, a PETTICOAT JUNCTION vet, is prepped for a BLOOD BATH (TV) in *TRACK OF THE VAMPIRE*. "She was very talented, very beautiful," says Hill & Brian Donohay (THE CREEPING UNKNOWN) make a PIT STOP. L. Hill and Lon Chaney ("...a total alcoholic, he played sober") rehearse *SPIDER BABY*



py experience, all in all."

THE BIG DOLL HOUSE is beautiful with drive-in divas. The film afforded Pam Grier her first leading role; she was supported by B-film veterans Roberta Collins, Judy Brown (*WOMEN IN CAGES*) and Pat Woodell, the latter another alumnus of *PETTICOAT JUNCTION* who would subsequently return to the Philippines for

THE WOMAN HUNT and **TWILIGHT PEOPLE**. "In the script, the role played by Pam Grier [a tough-as-nails lesbian hooker] was not written for a black actress," says Hill, who directed Grier in four additional movies. "But I felt at liberty to cast whoever I wanted to cast. When Pam came in, she hadn't done anything in a movie before except, I think, a walk-on in a Russ Meyer movie, *BEYOND THE VALLEY OF THE DOLLS*. She really had no experience. I was just so impressed by her presence and her authority. She had such a natural talent and a very professional attitude that I gave her one of the leading roles, and she ended up almost stealing the movie. Then she went on to sing the film's title song! The composer, Les Baxter, wanted to do a title song so we worked on some lyrics and we tried out Pam. He said she had such a natural, wonderful voice that he went and coached her and did the recording. Some of the black radio stations in various parts of the country ended up recording it off the screen and playing it on their radio shows."

B-film turned into bread and butter for Roberta Collins (*PFF 7-5*), whose credits include cult classics like *DEATH RACE 2000*, *CAGED HEAT*, *UNHOLY ROLLERS* and *EATEN ALIVE*. "Roberta was really fun because she had a great natural personality, and I think she could have been much more successful as an actress," sighs Hill. "But she had such a hard time with her personal life that interfered with her work. When she was on, she was great but she wouldn't always be on if you know what I mean."

Corman, in an interview with Leonard Maltin, "remembered a long tradition in Hollywood of women in-



► U.S. art for *THE WASP WOMAN* "That picture was only 66 minutes long," says Hill. "Roger Corman needed additional scenes for TV, so I wrote and tailored 18 minutes of extra material."

A BEAUTIFUL WOMAN BY DAY-
A LUSTING QUEEN WASP BY NIGHT.

The WASP WOMAN



prison pictures and no one had done one recently. So I decided to make **THE BIG DOLL HOUSE** and I sent Jack Hill to the Philippines with a number of great looking young women. Pam Grier left her job as a secretary to play one of the women in prison. When the film came back, this is how you can slightly compromise your values. Jack showed me the rough out and it was so vicious and so rough, I gave him my usual notes and walked out. I said to my wife, "If this is the kind of film we have to do to make money, I'm going to go into some other business." Unfortunately, the film actually broke all the drive-in records. After saying that, I called in Jack and said, "We're going to do **THE BIG BIRD CAGE**, but Jack, not so vicious this time."

And the big boxoffice spawned more films that drewed ruddy starlets into penal colonies. "Four or five other movies were rushed into production to take advantage of the fact that we demonstrated that there was an audience for such films," says Hill. "I went back to the Philippines the following year and made **THE BIG BIRD CAGE** '72" which was almost a takeoff of the genre by that time." The film stars Austra Ford

Art for 1970's **FOXY BROWN**, originally titled **BURN, COFFY, BURN** to exploit on Pam Grier's 1973 bonanza

JACK HILL

"If we had the special effects that had been promised, **SORCERESS could have been a good film. The music was from older films & Corman dubbed in the voices with office secretaries."**



SWINGING CHEERLEADERS: Hill approximates a dolly shot with a stuntman. The cast included Colleen Camp, later cast in **WAYNE'S WORLD**, **SPEED 2**, etc.

(**INVASION OF THE BEE GIRLS**) as a good time girl who has become an embarrassment to the prime minister. To circumvent any risk that she may leak confidential information, Ford is spirited to a jungle and interred within a prison camp for bad girls. The film reunited **BIG DOLL HOUSE** players Pam Grier and Sid Haig, "and with them as a kind of Tracy-Hopburn type of couple, there was a lot of humor," recalls Hill. "There is a very complicated, fantastic and totally unrealistic sugar mill in the film that looks like a big bird cage. It works with all kinds of wheels and levers and gears which my father designed for me. My father, Roland Hill, had been

an art director and set designer at Warners for 25 years starting in the silent era. He also worked for Disney and designed the Disneyland castle. He had retired but he did this for me just for fun. It was quite a stunning piece of machinery set that he designed."

The operative word in the genre is "naked," and scenes are contrived to flash the flesh (blouses are shredded in cut-throats, then there's the medical exams, showers, etc.). "I cast actresses who are in good shape," shrugs Hill. "They know what the role calls for and they're ready for it. I treat nudity just like any other scene. If an actress has a beautiful body, she likes to show it."

Hill doesn't have fond memories of supporting player Carol Speed, who later starred in **ABBY** ('74), a blaxploitation film that had

enough plot similarities to **THE EXORCIST** to prompt a lawsuit and exile from the video market. "I don't know very much about her," says Hill. "She came in and fit the role [as a hooker who has a love-hate relationship with tall blonde Karen McKenna] so I cast her. I got very annoyed because they sent a bunch of [the film's players] out on a publicity tour to promote the movie, and she went on interviews bad mouthing the movie saying she would never have done it if she knew how bad it was going to be. I would never hire her again."

Hill admits that his artistic overtures were subordinated to corporate investment strategy. "When I shot in the Philippines, I was trying to make movies that would return the company's investment and hopefully make a profit. I thought I could accomplish that by doing something that would really appeal to audiences in terms of character as opposed to just sex and violence, which is what the studio really wanted. I tried to add some humanity to it, and brought in dramatic situations and characters that would strongly appeal to an audience."

By 1973, American International Pictures had scuttled its Edgar Allan Poe adaptations and vanilla-flavored "Beach Party" franchise. The company was determined to partially tailor its commerce for the black market. "Lawrence Gordon, the head of the studio at the time, told me he wanted to do a 'black woman's revenge story' and he wanted an opening scene of her killing two guys or something," remembers Hill. "So I basically span the fabric of the story out of that, and **COFFY** was born." Pam Grier, in the title role, pursues a gang of drug dealers who addicted her sister to heroine. The streets are a quagmire of

Facing gonorrhea art for **THE SWINGING CHEERLEADERS**, directed by Jack Hill. Jane Dane (center) remembers the film's key player, Cheryl Robinson Smith, as "a very good person."



They gave their all for the team!

Not all
the
playing
was on
the
football
field!

They
live
their
fantasies
on & off
the
field!



IN COLOR

The Swinging Cheerleaders

R
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JANE WITHERSPOON & BETTY CONKLIN • JOHN PRIZER • JACK HILL
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corruption; even her upstanding boyfriend turns out to be in league with the hoodlums. When COFFEY minted lots of boxoffice loot, AIP tapped Hill to write and direct a sequel with Grier reprising her role. By the time that Hill applied finishing touches to his screenplay, the studio decided on an eleventh hour change of title. "It was called **FOXY BROWN**, which was supposed to be a sequel" Hill jokes. "My script's title was **BURN, COFFEY, BURN** with the same character, but the sales department of AIP studio all of a sudden said they didn't want any more sequels because sequels were not doing business. It was a totally idiotic pronouncement to make. Look at James Bond. We could have had a franchise. So they just dictated the name 'Foxy Brown' for the character; otherwise, the movie was the same as my script."

Once again, everything is contrasted in black and

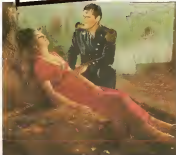


THE TERROR was shot on surviving sets from THE RAVEN. Cast included (l) Jack Nicholson with then-spouse Sandra Knight, T. Hill (cinematographer), Francis Ford Coppola (director) & Frank Zuma (on set of make ups). TONIGHT FOR SUNDAY (9/11)

while. Orser's femme fatale collides with white drug dealer Fuxy's boyfriend, an undercover narcotics agent, in set up by her brother and executed. The avenging Ms. Brown grabs a sawed-off shotgun and chaos ensues. "There's grotesque '70s fashion aplenty," writes critic Jerry Renshaw. "There's big cars, big guns, big hair and

JACK HILL

"Boris Karloff's scenes were shot in Hollywood, the rest of the film in Mexico. It was like putting together a Chinese puzzle. It was a disaster. The producer died of a heart attack. No wonder."



lots of wah-wah guitar soundtrack. Using her sturdy bra as a shoulder holster for her small caliber automatic (later concealing it in her Afro), Foxy opens up a can of whupass in a lesbian bar and uses her considerable feminine charms to dupe some chump bad guys. Like director Jack Hill's SWITCHBLADE SISTERS, there's a feminist element as well: Foxy uses her brains as well as beauty."

Hill acknowledges, "I'm invited to film festivals all over the States and Europe to introduce these films. I was at a film festival in France last year. They had COFFY and FOX Y BROWN in French language versions. The reason is that I was trying to do something beyond all of the sex and violence. That's why audiences responded to them today as they did when the films were originally released."

Another trend was set in motion when Hill and producer John Poirer debated SWINGING CHEERLEADERS in 1974. The title begot not only a spate of cheerleader movies (REVENGE OF THE CHEERLEADERS, SATAN'S CHEERLEADERS, CHEERLEADERS BEACH PARTY, et al) but an assault of exploitation films that ostensibly chronicled the lifestyles of swinging coeds, swappers, teachers, models and barmaids. Hill's movie was cast with Colleen Camp, who graduated to A-films (THE ICE STORM, ELECTION), and Cheryl "Rainbow" Smith, a drive-in megastar whose legacy includes MASSACRE AT CENTRAL HIGH, CAGED HEAT, THE LEGENDARY CURSE OF LEMORA and THE POM POM GIRLS. Smith's final interview was transcribed in FF 24.

SWITCHBLADE SISTERS is regarded as Hill's definitive cult movie. "The title is unfortunate," says Hill, who wrote and directed the 1975 film. "The original title was *THE JEZEBELS*, and was released theatrically under that title in a cou-

ple of territories and didn't do well. The theatre owners thought maybe people confused the title with JEZEBEL, a Bette Davis movie... I don't know. Anyway, they changed the title. The distributor and I had a huge success with THE SWINGING CHEERLEADERS, so he was able to get financing to do the film and he wanted to do a street gang movie with girls. For some time, I had been toying with the idea of doing some kind of story based on Shakespeare's Othello, but the sexes would be reversed and it would be about a woman's jealousy instead of a man's jealousy. That kind of fit in with the idea of a girl gang. I hired a writer and worked closely with him and developed the story."

The cast consists of a number of actresses whose celebrity was minimal: Robbie Lee ("Loe"), who played one of Angie Dickinson's promiscuous daughters in BIG BAD MAMA, later gave voice to animated characters on Q*BERT and RAINBOW BITE. Joanne Nail ("Maggie"), who played major roles in THE GUMBALL RALLY and THE VISITOR, declined a role as one of CHARLIE'S ANGELS (see her interview in FF 5:12). Softcore luminary Monica Gayle ("Patch") garnered some notoriety as "Gepetto" in THE EROTIC ADVENTURES OF PINOCCHIO. Marlene Clark ("Muff") earned some longevity through the '70s as a femme fatale in fantasy film (THE BEAST MUST DIE, NIGHT OF THE COBRA WOMAN, BEWARE! THE BLOB aka SON OF BLOB).

"Webbie Lee had been in a Roger Corman film and had done some TV and came very highly recommended," notes Hill. "I was looking for a female James Cagney and she kind of fit that in my mind so I cast her. She was very devoted to the movie and very professional. We filmed in a sound stage in Los Angeles and street locations. The big climactic bot-



BLOOD BATH: William Campbell, memorable for his turn as STAR TREK's "Squire of Gothos," seduces Lori Saunders out of her seashore sitcom lair. "Squidwife Richards made it a vampire film," AMP billed it with QUEEN OF BLOOD.

tle scene was filmed in the old Hal Roach Studios in Culver City, where there was an exterior street location."

SOBCERESS (1982) was Hill's curtain call as a director. Punctuated with Jim Wynorski's wacky dialogue, the sword n' sorcery script unites twin sisters (Leigh and Lynette Harris) on a quest to find their mother's killer. The girls share a penchant for magic, thus making their clothes and acting ability disappear through the course of the movie. "I was originally contracted to write and direct the film by Roger Corman," says Hill, "but he was in partnership with Heinsdale and the Mexican government, and between those three entities... well I won't go into that. Originally, we were going to shoot it with an Italian company in Tunisia and it turned out to be in Mexico. At that time, the business was changing and drive-in theaters were going out of business, but video still wasn't strong. New World Pictures was having financial difficulties, and Roger Corman was cutting down postpro-

duction budgets. We were going to do lots of big special effects on it and he decided not to do it and cut the picture down, so I had my name removed as writer and director, but he put my name on as producer without my knowing it." A Brian Stuart pseudonym was attached to the director's credit. Bereft of special effects, the film leaned on the anatomic assets of the Harris Twins. "Therein lies a tale," says Hill. "I put out a casting call and interviewed quite a few sets of twins. Lynette and Leigh Harris had done I, THE JURY (1982) and I thought they were quite good looking and had some talent. One of them fell in love with the leading man almost immediately and, by the third week, they were at each others' throats. She was demanding a bodyguard and he was threatening to kill her. It was just awful. The whole film was just one total chaos after another."

"In the middle of shooting, the Mexican National Film vault, which was located on the lot, blew up. It had all this nitrate film in

there and it blew up the laboratory. We had lost a lot of footage. People were killed. Then Dino De Laurentiis came in to shoot DUNE and took all the equipment. We went into the sound stage to shoot and there wasn't any equipment! It's sad because if I had been permitted to edit the movie the way I wanted it, and we had the special effects that had been promised, it would have been a really good looking film. The music was from older films, it was just cut in and doesn't match at all, sound effects are missing and Roger Corman dubbed in all the voices with secretaries in the office and students. In spite of that, the film did very good business. He was rushing to supply prints to theatres who wanted to hold it over."

He's functioned as a triple threat: writer, director, producer. So which is Jack Hill's preferred creative mode? "I don't enjoy any of them," he yawns. "I enjoy sitting in a theatre watching a film. It's very difficult making a bad film, never mind a good one. I hate writing. I can tell you that." □



FATALE ATTRACTIONS

continued from page 7

1940s cliffhangers—never mind that Dita is often asked “I’ve always loved the old Republic serials,” says producer Chris Faust. “So often a beautiful girl would be threatened with some dreadful fate, only to be saved in the most exciting episode. I always wanted to capture the delicious anticipation in an adult series that would allow me to indulge my other passions. When I met Dita, her luminous beauty evokes the glamorous screen goddesses of yesteryear, yet she possesses a sweet vulnerability that makes her the perfect heroine.” Chapter 1, **JUNGLE JEOPARDY**, is available for \$19.95 (\$4.00 shipping) from C&W Productions, 1965 Hollywood Boulevard, PMB Los Angeles, California—90028. Check out the menu on www.dita-in-distress.com. It’s kinky and campy, devoid of misogyny; the videos have crossed over to both sexes.

● Last summer, *FF* centerfold Lison DeVaul collided with disaster. Upon moving into her new home in Miami, the model scurried across the rain-swept balcony to retrieve her cat, slipped and her foot shattered the pane glass door. “I had 20 stitches in my ankle,” she grimaced. “I was in the hospital for two weeks and couldn’t walk for eight weeks.” Slowly resuming her workload, DeVaul recently posed for painter David Neidler, president of Wicked City Studios. “I just did a brief bit of work for him with Roxanne Michaels,” she said. “And I posed as the masthead of a Viking ship for a mural called *Blown Away*.” For info related to photoshoot of DeVaul as juicy jungle heroine P.J. Savannah (see issue 65 for a preview), write: Wicked City Studios, P.O. Box 42339, Pittsburgh, Pennsylvania—15203. □

YVONNE MECIALIS

continued from page 46

Leo, when I was living with my mother in a condominium. He was living with a roommate in the same building and we just happened to run into each other down at the pool one day. Everything just sort of fell into place. He was very easy to get along with. I had the kind of open communication with him that I just didn’t have with other guys that I had dated. We ended up getting married in Hawaii. □

Recovering from injury: Lison DeVaul (*FF*), Wicked City Studios’ red-hot fantasy icon, inspired the company’s jungle heroine, P.J. Savannah. “I like given women but not blood baths.”

continued from page 10

Although she has no regrets about her resignation from writing, Banks admits, "I hope to work with Alan Spencer someday. I'd like to be in one of his sitcoms because my love is comedy, and I think he is brilliant. We do have an idea for a show and I could go back to writing a sitcom. We have an idea that kind of fits around what I have been doing. He likes it and I like it. You never know. I could be back in the business before I know it."

continued from page 56

"When I got written out of STAR TREK, I pushed me over the edge. When I found out that I was adopted, I reacted negatively. When this happened to me in STAR TREK, I felt like I had been thrown out again. The abandonment gave me the shove that I needed to go all the way into full blown alcoholism. I know that I am now sober by the Grace of God. I really believe I was rescued. Every alcoholic who gets sober comes to see his sobriety as a gift. What we've come to think is that God saved us so that we could carry this message to other people who are still suffering. That's why I'm here. People are so short my faith and so much more on the conventions than they do about STAR TREK."

Whitney expressed her role as Janine Rand in *STAR TREK: THE MOTION PICTURE* as well as the third, fourth and fifth sequels. Currently residing in Northern California, she enjoys rebirth at *TREK* conventions. "The other night we were doing line dancing, and a song came on I used to sing, so I started singing along with the radio. Everybody turned and looked at me. They went, 'Oh my God, you sound great.' I said, 'I used to be a singer'."

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SARA BARRETT (8:10)

Bravo on issue 8:10 (Sigourney Weaver's cover story). Loved the Sara Barrett centerpiece. We have corresponded with Sara on many occasions, and were thrilled to see her in the pages of *Penthouse*. Also enjoyed the same issue's profile of starlet Griffin Dunne. *DINOSAUR VALLEY GIRLS*, which she stars in, will be seeing an exciting new release this year on DVD. Thought the spread on Full Moon's *DEAD HATE THE LIVING* was great—always interested in the indie stuff. Look forward to the next issue.

Michael J. Raso
E.I./Seduction Cinema
www.SeductionCinema.com

Encore! Please treat us to another Sara Barrett spread. She's a higher intelligence locked within a perfect "10" body.

Andrew J. Duran
Los Angeles, California

Oh, the irony: Sara Barrett, the hottest pin-up of *FF*'s winter 1999 quarter, is photographed by Denise Duff, the hottest pinup of *FF*'s summer '99 issue. *Femmes fatales* for all seasons! Looking forward to *DEAD HATE THE LIVING*. I hope it'll break Full Moon's loser streak—they're either making 90-minute infomercials (plug for the company's toy franchise) or perfunctory concepts from better films (as the editor noted, *CURSE OF THE PUPPET MASTER* is, indeed, a shameless remake of *SSSSSS*).

Keith DeVoe
Elmira, New York

Love Denise Duff's pinup photography of Sara Barrett (page 51), a smoldering spoof of Janet Jackson's trademark pose. However, contrary to the info sketched into the caption on page 40, the pictured scribe is not yours truly. My key sense, as one of the undead in *DEAD HATE THE LIVING*, is performed against a wall (the beautiful Jamie Donahue torments me with a cigarette lighter). I saw a rough cut of the movie: there's a long exposition (which, it turns out, is vital to the plot), but after that the film really kicks some

heavy sonic butts.

Mich Parsons
MPeel776@aol.com

JAMIE DONAHUE (8:10)
IF *DEAD HATE THE LIVING* is anywhere as hot as Jan Dean's photos of Jamie Donahue, producer Charlie Band is guaranteed his first classic since *RE-ANIMATOR*. Jamie is a blast of sexy solar heat.

Marcus Richards
Washington, D.C.

As an avid reader of *FF*, I always look forward to Jan Dean's photography. He's met his soul mate with actress Jamie Donahue, a genuine femme fatale who adds a sensuous panache to Dean's Sadism, and darkly comic, Grand Guignol.

Dave Gilling
New York, New York

LES FEMMES

I'm back home preparing for my UCLA exams. I'm buckling for questions about physics, the meaning of life, the philosophy of mechanistic determinism and Haskell Wexler's "medium cool" precepts. I could sleep a lot easier if Full Moon babe Jacqueline Lovell (*THE KILLER EYE*, *HIDEOUS*, *FEMALIN*) and Roxanne Michaels (actress/*FF* scribe) would cite their favorite episodes of *THE SIMPSONS*.

Gloria D. Ritor
Carthage, North Carolina

"My favorite is the first Fox episode, *Simpsons Roasting on an Open Fire* (12/17/89)," says Ms. Lovell.

"That's a tough one," says Ms. Michaels. "I'm divided between *Treasure of Horror V*, *The Mysterious Voyage of Homer* and 22 Short Films about Springfield."

Thanks for all of your great work! Your magazine has done a wonderful job of giving background and depth to the sexy women of sci-fi, fantasy and horror. I'd like to request an article on Sarah Douglas, one of the best and sexiest femmes fatales of the 1980s (*RETURN OF SWAMP THING*, *PEOPLE THAT TIME FORGOT*). I haven't



Posing for *FF*, *DEAD HATE THE LIVING*'s Jamie Donahue recalls, "I died early in *CAGED HEARTS*, a '76 movie, because I didn't take off my clothes."

seen her in anything recently and I was disappointed that she did not make your Top 50 Sexiest list (7.10). I know that you printed an interview with Douglas back in 1993 (2-1), but it would be justice to her legacy if you would revisit her and her ultra-sexy *SUPERMAN II* role of Ursa in future issues.

Kenneth Strong
Kstrongr16@aol.com

(We almost persuaded Ms. Douglas to furnish an updated interview; however, she declined—despite encouragement from screenwriters Mark Altonen (*FREE ENTERPRISE*) and Alan Spencer (*REXED*).)

FAN CLUBS

Send self-addressed and stamped envelopes, if you wish a reply.

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www.basementtome.com

CC Costigan (8:11)
e-mail: m200mp@aol.com

Denise Duff (8:2)
www.deniseduff.com

Dita
www.dita-in-distress.com

Exposure (page 6)
www.glasshousegraphics.com

Christian Falcon (8:6)
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Elke Jensen (8:10)
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Barbara Leigh (4:3)
www.barbaraleigh.com

Athens Massey (4:7, 8:7)
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Beverly Hills, CA-90212

Yvonne Mocias (p. 40)
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Roxanne Michaels (7:13)
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Julien McWhirter (7:11)
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Shauna O'Brien (page 7)
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Stacy Rosman (7:14)
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Our premiere issue featuring *Baywatch*'s Sherry as the leading of *TEENAGE TROUBLE*! Justin Long's curvy model for *COVER* as a "Vicious queen" and more! \$20.00



Volume 1 Number 2
More *Baywatch*! The "Top girl" of *Baywatch* and *Baywatch* on the cover! *TEENAGE TROUBLE*! Justin Long's curvy model for *COVER* as a "Vicious queen" and more! \$20.00



Volume 1 Number 3
Baywatch! The "Top girl" of *Baywatch* and *Baywatch* on the cover! *TEENAGE TROUBLE*! Justin Long's curvy model for *COVER* as a "Vicious queen" and more! \$20.00



Volume 1 Number 4
The past perfect love has been moved on to the new side! Our *TEENAGE TROUBLE*! Justin Long's curvy model for *COVER* as a "Vicious queen" and more! \$20.00



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The *TEENAGE TROUBLE*! Justin Long's curvy model for *COVER* as a "Vicious queen" and more! \$20.00



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Femme back issues



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